Thiruvaachakam
of
Saint Maanickavaachagar

ENGLISH TRANSLATION
AND
EXPOSITION

(WITH TAMIL TEXT)

IN TWO VOLUMES

By

Dr. C. SRINIVASAN, M.Sc., Ph.D.

VOLUME - I

THIRUVAACHAKAM
BY SAINT MAANICKAVAACHAGAR

English Translation and Exposition

(with Tamil Text) in two volumes

English and Tamil

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DR. C. SRINIVASAN

Dr. C. SRINIVASAN
(1920 - 1990)

ABOUT THE AUTHOR

Simultaneously with his Academic pursuit of Teaching Botany in Annamalai University in South India from 1947 to 1980, Dr. C. Srinivasan had a deep and abiding interest in Hindu philosophy. This was but natural as he had been brought up in the cradle of Caiva Siddhanta and the family was intensely religious. By sheer dint of diligent study and discussions with Sholars of repute, Dr. Srinivasan himself beccame, an Erudite Scholar in Caiva Siddhanta. His interests were not confined only to Hindu philosophy. He could talk with authority on the Bible and other Christian Religious Literature even amongst Christian scholars. The gentle, persuasive and knowledgeable way in which he could explain even the most subtle and abstruse philosophical concepts, resulted in his being much sought after for discourses and lectures, far and wide.

After retirement as professor and Head of the Department of Botany, Annamalai University in 1980 Dr. Srinivasan held the position of Emeritus Professor of Botany and Head, Department of Ancient Science, Tamil University, Thanjavur, from 1983 to 1987. In his own field of Botany, he was an International specialist in Bryology and guided several candidates for M.Phil and Ph.D.in Botany.

Publications:

1. Three Books in Tamil on Botany of which one Thavaram - Vazhvum Varalarum (1966) is a pioneering. Book preserved as National Book in the National Library, Calcutta.

2. Sanga Ilakkiya Thaavarangal " in Tamil (1987)

3. An Introduction to the philosophy of Ramalingaswami - English (1952).

4. "Suddha Sanmarga Vilakkam" -- Tamil (1960)

Dr. C. Srinivasan was an ardent devotee of Saint Ramalinga Swami of Vadalur and had mastered the Thiruvachakam of Manikavaachagar and the Thiru-Arut-Pa of the Saint of Vadalur among other classics and scriptures in Tamil. The impact of the Caiva Siddhanta on his work is such that he lived a life of pure Caivism and Suddha Sanmargam putting into pracctice all the principles and Teachings of our great Saints and radiating universal love. Humility and Simplicity

July 1990.

The Thiruvaachakam - English Translation and Exposition

(With the Tamil Text)
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Introduction

The **Thiruvaachakam** (Sacred utterances) of saint **Maanickavaachagar** (775-807 A.D.) begins with the sacred letters depicting the name of God **"Namacivaaya Vaazhha"** (Hallowed be NaMaCiVaaYa). (Poem 1:Line 1). This word occurs in the mid-most of Rig Veda as, "NaMaCiVaaYaCa Civatharaaya Ca," which means He of the name Namacivaaya transforms those who reach Him as **Civan**. This is exactly true in the case of saint Maanickavaachagar. By the Grace of God I was initiated to this poem when quite young by my uncle Thiru. **Akshayalingam** and in due course it became a routine to recite this in my daily prayer. It is sheer coincidence that the very first commentator of Thiruvaachakam. Prof. K. Subramania Pillai happened to be my venerable Tamil Professor in the Annamalai University and taught us **Thiru-Ch-Chitrambala-K- Kovaiyar.** He was also my part-time instructor in **Caiva Siddhantham** and he used to instil in me, religious fervour along with my good class teacher Thiru. **Pandithamani Kathiresan** chettiar who has written a fine commentary for **Thiru-Ch-Chathakam** with literary flashes.

During the early forties I was introduced to Divine Song of Grace - **Thiru-Arul-Pa** of **Ramalinga Swami** (1823-1874) and I learnt his philosophy of **Suddha Sanmargam** (true path-way to God) under the ferule of great savants who were closely associated with the devoted disciples of the Swami. He has been an ardent follower of saint Maanickavaachagar in his spiritual development and attainments. He has entreated all to dive deep in Thiruvaachakam as he has been the first and foremost in learning it through and through. He has sung ten significant verses eulogising the greatness of Saint Maanickavaachagar and his sacred utternances. In one of them, he praises the unique attainments of his master thus:

"While the great sages who by meditating on God by fixing their mind in between the eye-brows and thereby burying it there and doing penance with devotional piety for such a pretty long time, that they have become virtually skeletal frames, have been disappointed:- Oh God of Vaadavur (Maanickavaachagar) you have by His Grace obtained **A Body of Love** and an ecstasy bubbling **Body of Grace** and ultimately **A Body of Bliss** to merge with God!".

Realizing the manifestation of the truth of Nature and the real facts of the supreme and transcendent attainments of the saint Maanickavaachagar, I tried to trace the evidence of these achievemets in his utterances with a sense of reverential devotion and with the help of a few outstanding commentaries.

Saint Maanaickavaachagar has passed on to posterity a great master piece in **Thiruvaachakam**. It deals with the great issues and diverse phases of evolution of life, right from the plant and animal kingdom to human life, and its ultimate goal besides quite a variety of philosophic maxims, metaphysical intricacies in the spiritual development and experiences which cannot fail to inspire, guide and raise all those who hanker after supreme Wisdom and eternal Bliss. In point of exhilarating strength, elegance of expression, melodious and melliflous composition, intense mystic beauty, distinguishing excellence in the rich display of unusual imagery and profundity of thought, lofty and noble ideals, able and erudite exposition of the greatest truths and hidden mysteries such as the nature and attributes of God, the nature and attributes of the soul, the harmonious symphony of human life and Divine Life, the innumerable travails of intellectual and more puzzles which every soul has to pass through before finally merging in the Eternal Lover. These hymns have no parallel in the Tamil language. His poems and verses, breathing as they do, the

noblest ideals of divine life and the most pathetic appeals to God, are awe-inspiring, heart-melting and soul-stirring when they are set to music,they simply charge the air with the stateliness and fragrance of the Tamil tongue expressing the deepest feeling, and the saddest thoughts with grandest ideas that strike the inner most chords of human hearts and paving the way for the communion of "man-soul" with "God- Soul" and for eliciting His Grace arousing ecstatic delight and enrapturing exultation.

Already English translations of Thirvachakam have been made available (apart from its rendering into a numbe of languages of the world) by ev. G.U.Pope (1900); K.M.Balasubramanian ((1965); and G. Vanmikanathan (1971). Though the rendering is good, the interpretations could not satisfy my quest.

Thus was bon, the idea to translate the Thiruvaahakam more for the benefit of those who do not understand the significance of the Tamil text and who sincerely desire to enjoy the extra- ordinary force of devotion that it inculcates. In rendering this book of devotional poems from an oriental language in to English language I am fully aware of the fact that there is an obvious loss in it, of the strength rhythem and beauty of the Tamil language. Hundreds of memorable phrases could not stand the strain of being translated. Though I ventured with great treidation and caution to take up the holy task of translating suh a great prayer book of universal wisdom sung by this mystic theologist exposing his trials and transcendent experiences in lyrical Tamil poetry into English prose, with my limited knowledge it would have been almost impossible but for the fact that I have all along guided by His Grace.

The sailent features of this work are:

1. The Thiruvaachakam of Saint Maanickavaachagar, a book of mystic theology is composed of 51 poems. All the 51 poems or Decads consisting in all of 659 stanzas have been translated into English prose.

2. The Tamil Text and its English version have been printed along side each other i.e., Tamil stanzas on the left hand pages and the English version on the right hand side pages.

3. All the 51 Decads (including 10 sub-decads of the 5th poem) summarised and critical abstracts have been written at the end of each decad. They are based on their respective sub-titles depicting the content of the Decads. The relevance of the titles of the Decads to their sub-titles has been brought out wherever necessary, with appropriate quotations from the Thiruvaachakam itself.

4. The book of Thiruvaachakam has been divided into 4 chapters as follws:

Chapter 1 contains the first 4 poems (of 648 lines) or Decads which have been sung in ""**Aagaval**" metre.

Chapter 2 contains the fifth and the sixth poems of 150 stanzas. The fifth poem called the Sacred Cento contains 100 stanzas under 10 sub-decads and the sixth poem is made up of 50 stanzas

Chapter 3 covers 14 Decads from the 7th (**Thiruvempaavai**) to the 20th (**Thiruppalliezhuchchi**). All these Decads forming one unit, deal with the love theme of bridal mysticism in which the Saint Maanickavaachagar is the beloved bride who has fallen in love with God-Civan. The peculiarity of this chapter is the opening Decad (7) which deals with arousing the lady-love from her divine slumber and the

closing Decad (20) which deals with arousing God- Civan to rise up in him.

Chapter 4 contains 31 Decads, from the 21st to the final, 51st Decade. This chapter is the crowning glory of the entire work as the verses deal more particularly with the spiritual development and experiences of the saint.

A classification of the book into 4 chapters like this has been attempted for the first time.

Chapter 5: I have added a fifth chapter to my work, containing 10 essays under the title, **"The Trial and Triump of Saint Maanickavaachagar".** These essays are to explain the path-way to God as sung by the saint. They are the original and critical expositions and interpretations of the spiritual development, evolution and experiences in his attainment of God-hood as expounded by the saint in his utterances. For convenience, this Chapter has been placed at the beginning.

5. I have tried, as narated already, to substantiate the unique achievements of the saint from his Thiruvaachakam as eulogised by saint Ramalinga Swami. I have also endeavoured to expound his exquisite theory of unperceivable attainments in the sphere of divinity on earth. I have attempted to explain the path of devotion which was disclosed to the saint by God; to bring out how God condescended with his love and devotion; to expatiate on his bridal mysticism as found in all the 14 Decads from the 7th to the 20th in which the saint has been the mystic bride in love of God Civan and how he joined Him in Advaitha union.

Further, I have pointed out the secret communion of the saint with God under "The Divine Hint", how He, by a word, called the saint to come to Him and I have explained how the saint pleads to Him to dispel his grief at not being able to

entertain the flow of the streams of Ambrosia that He in him, pumped through out his body, saying that he is not yet dead to enjoy His Grace and desires Him to call him (the saint) unto His Feet at once, throwing an ultimatum that he is not willing to live here in this world like this in an unbearable predicament, having dived deep in the ocean of His Grace also.

6. An attempt has been made in all humility with my limited knowledge to assess the state of supremacy of the saint, in the ladder of spiritual evolution, that he has ascended from the level of **Homo Sapiens** with His Grace, to the highest pinnacle not only as **Homo Sapiens** but also as **Homo Celestii sp.novo.** as he has specifically emphasized that God Civan made Him Civan Himself.

7. A synopsis of the content of Thiruvaachakam and a biographical pen-picture of the saint Maanickavaachagar have been included to facilitate the reader in realizing the 'Trial and Triumph of the Saint' in the proper perspective.

I acknowledge with respects the holy Blessings offered by the **Mahasannithaanam,** Head of the Caiva Mutt of **Thiruvaavaduthurai** who by tradition has been patronising the Thiruvaachakam of Saint Maanickavaachagar having the over-all supervision of the temple at **Thiru-P-Perunthurai** where God made Maanickavaachagar His own.

I am much beholden to Dr.Devasenapathy, Retired Professor of Philosophy for giving an excellent foreword to this work after perusing this voluminous treatise and affording useful critical advice. I am much thankful with kind regards to Dr. S.N. Kandaswamy, Professor of Tamil, Tamil University, Thanjavur for writing affectionately an appreciation for this work. I am to record my sincere thanks with kind regards to Dr. V. Satchidananthan, Professor of English Literature, a patriotic

advocate of Tamil Culture, for giving with reverence a scholarly preface for this work after patiently correcting the entire script with devotion. I am extremely grateful with kind regards to Thiru J. Padmanabha Iyer, M.Sc., Retd. Commercial Manager, N.M.D.C. Ltd., Govt. of India, one who adept in Sanscrit scriptures, for devoutedly going through the English Proof of the manuscript. I have seen him to exult in eestasy while going through even the English translation of Thiruvaachakam.

I must express my sincere gratitude to Thiru. S. Kandaswamy, B.A., an erudite scholar in Thiruvaachakam and Sub-Manager, Madura Coats, Thiru.S.A. Subramanian, M.A., and my daughter Mrs. Sivamani Subramanian for correcting the Tamil proof matter of this book with loving piety. I am greatly indebted to the authorities of the Tirumalai and Tirupati Devasthanam for their kind sanction of financial asistance for printing this book. I am to tender my gratitude to the Retd. Prof.N. Subbu Reddiar, Madras, to my friend Marshall Govindan, Montreal- Canada, to Retd. Prof. G.Leelakrishnan, Coimbatore, and to Prof. Miss. D. Ranganayaki, Tirupati, my sons Mr.S.Sivanandam, Mr.S.Natarajan and my sons-in-law, Mr.R.Velu, Mr.S.P.Ponniah and Mr.S.Sekaran for their sincere help in getting this book published. I should like to record my appreciation and thanks to the partners of Sarma's Sanatorium Press, Pudukottai for undertaking the Printing of this book.

I invoke and pray with all solemnity for the sublime grace of God to all of us.

Madras
July 1990

Dr. C. Srinivasan

From The Editor's Pen

My beloved father, the late Dr.C. Srinivasan has given expression lucidly and with an all-pervading sense of humility and devotion all that he had stored up in his mind about the great Saint Maanickavaahagar and the Saint's indomitable composition the Thiruvaachakam and there is nothing I have to add to it in my capacity as the Editor of this translation-cum-exposition. Without bringing in the subjective father-daughter relationship I can assert with all the confidence at my command that he was indeed a realised soul who practised what he felt and thought, with the deepest conviction and humility. It was the burning passion of the evening of his life, to leave behind for posterity a satisfying and meaningful translation of this great work, along with his own interpretation of some of the most captivating aspect of the Saint's songs, trials, tribulations and triump; and he engrossed himself filltime, and whole-hearted in his task, after his retirement as Professor of Botany, Annamalai University. The deep interest of the Annamalai University in encouraging works in the Tamil language and their translation, was a distinct factor which spurred him into the peak of activityL Unfortunately, while the book was still in the press, my father attained the Lotus Feet of the LordL

With all my limitations, I have attempted to edit this work and arrange it in accordance with my father's last instructions and wishes and I can only hope that I have measured up to his expectations in a small way.

The Editor and the Publisher would like to place on record their deep sense of gratitude for the financial assistance granted by the Tirumalai and Tirupathi Devasthanam, but for which this work would not have been brought out. Our special thanks are due to them for the understanding and forbearance with which they readily put up with the delay in the completion of printing, occasioned by my father's demise.

Messrs. Sarma's Sanatorium Press, Pudukkottai have done a commandble job in handling the composing and printing of this work and my thanks to them for their co-operation and understanding.

I do hope and pray that the generous reading public will bear with us in regard to any mistakes omission or commission which might have crept in despite careful editing and proof-reading.

I offer this book to the enlightened reading public as n act of homage 'o my departed father.

Dctober 1991.

S. Sivmani
Editor

Dr. S.N. KANDASWAMY
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Thanjavur

AN APPRECIATION

Among the Tamil Devotional Hymns, Thiruvachakam occupies a supreme place. Its author, St. Manickavachakar commenced his life as a Minister and culminated his life as divine Saint. His outpourings in praise of Lord Siva naturally formed them-selves the beautiful and benevolent bone-melting poems, reflecting his spiritual experiences and the ways and means to realise and reach the Almighty. Though there are some translations in English for this sacred devotional literature, the present one surpasses in several respects its predecessors. The author of the present translation Dr. C. Srinivasan, our esteemed Emeritus Professor, has been throughout his life a religious personality, immersed himself in the soul -stirring hymns of St. Ramalingar, who has passionately atached to Thiruvacakam. In addition, he is a great biologist. His erudition and deep insight coupled with religious and philosphical knowledge enabled him to take this bold venture with effortless ease. His command and fluency both in English and Tamil are clearly understood by his powerful and faithful renderings of the sacred poems into lucid English. Even an ordinary reader would easily go through the pages of this immortal work, understanding, appreciating and assimilating the contents of the text.

In various aspects the present translation is unique and useful. The Tamil stanzes are given in the left side and their equivalent English versions are presented on the right side. This

sort of arrangement will enable the reader to easily discern the original text with the help of the translation and vice versa. The summary and critical abstract for all the portions which are usually counted to be 51 Decads including 10 sub-decads are clearly given by the author. Here, it is essential to note that the author has attempted sucessfully to bring forth the significance of the title of each decad and also justify the appropriateness of the title, pointing out the relevant passages of the same decad. Further he is original in classifying all the decads into four groups in order to explain and evaluate the spiritual sojourn of St. Manickavachakar.

The biography of the Saint has been written on the basis of the anecdotes available in the text. Apart from the translation, the concluding portion of this book discusses in detail the trial and triumph of St. Manickavachakar showering a flood of light on the means and methods to attain eternal Bliss.

To support his arguments and to establish his conclusions he has profusely quoted the original text sufficiently.

On the whole, the book is studded with spiritual messages to guide the readers to lead a holy life with the purpose of the realisation of the Absolute.

I sincerely hope, that not only Tamil Scholars but also the non-Tamil Indologists will be greatly benefitted by this useful contribution of the author, who richly deserves the appreciation and admiration of the Tamil knowing world.

Dr.S.N.Kandaswamy

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Preface

In a multilingual and multicultural Indian Society. translation of Indian classics in several languages has a crucial role to play towards integration of the unity of the democracy. The unity of the country - India as a cultural entity ,is no longer an emotional issue. It is historical fact since 1947 particularly because the principle of peaceful co-existence against wanton terrorism or disrespect for human life which our peculiar brand of philosophy, holds as holistic in the supreme sense.

It is in this background crucial to the existence of a natior like India, I commend Dr. C. Srinivasan's readable translation of Tiruvachakam by the great Saivite Saint Manickavachagar who in his highly lyrical utterance pours his infinite love for Lord Siva in this unique mystical treatise. It is the first example of Bridal Mysticism, the devotee turning himself into a bride and bringing down the Divine Lover to utterly human level.Bridal Mysticism is not only a national theme which emanated from Tamil Nadu and spread to the rest of India but also to parts of South East Asia, as the idea has been convincingly demonstrated by Prof. T.P. Meenakshisundaranar in his scholarly but much neglected paper read as a key-note address to the Paris session of the International Association of Tamil Resarch Scholars.

I am happy that Dr. Srinivasan's English translation of Tiruvachagam serves as complementary to Prof. T.P.M.'s classic of a research paper. It is futile to compare it with other learned translations in English for a discussion of that topic may be lost in "wandering mazes". This rendering has its eminent justification in that it is simple and straight-forward. I do not pretend that Dr. Srinivasan has made conscious use of theories of translation especially in a country where it is little unerstood, that translation is an art not a mechanical or impressionistic rendering but a painstaking transcription through the application of theories. Foe example, if the original is in verse, it should also be rendered into verse. Fortunately there is no unanimity among the authorities. Many of the Homeric translations in this century were rendered in prose especially by Mr. E.V. Rieu and Mr. T.E. Lawrence and their defence was that the prose versions were as eminently readable as novels.

Normally there are types of translation, according to Drydon : "Metaphrase" close rendering word by aword and line by line; "Paragraphs" taking liberties with the language of the original without sacrificing sense; and "imitation" which is deliberate alteration of language and sense. In the English translation of Tiruvachakam, both the target language and the medium of translation are matured idiomatic languages. It is difficult to convey the linguistic nuances in renderings. By adopting contemporary English, the translator has brought the text nearer to his readers. The mellifluous quality of the tamil verse cannot be packed in a modern language like English though it is the most expressive of languages.

I am happy to say that Dr. C. Srinivasan who has established his reputation as an interpreter in English of St. Ramalingar has pressed into service his maturity of Tamil

Scholarship, learnt under stalwarts like Mahavidwan R. Raghava Iyengar, Somasundara Bharathi and Venkatasami Nattar to fruition by collaboration with his ease in English. To wind up, translation of an Indian classic in any regional language will go a long way towards greater stabilization and ultimately nearer conceptualization of National Integration than any other mode. Thus, the work of Dr. Srinivasan in translating Tamil Classics is most welcome and appropriate for our religious renaissance.

Madurai-21 *V. SACHITHANANDAN*
October 20, 1986

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FOREWORD

The **Tiruvacagam** of Manikkavacagar has evoked the love and reverence of Tamils for over a thousand years. In fact. it has captured the attention of some scholars in the West also. We may recall G.U. Pope's English translation of this work, published first in 1900 and subsequently reprinted twice. H.W. Schomerus translated it into German. He brought out a comparative study of Manikkavacagar and the German mystic, Eckhart. Quite recently Glenn Yocum of the U.S.A. published his study of the **Thruvacagam** under the title **Hymns to the Dancing Siva** Recently two research scholars of the Radhakrishnan Institute for Advanced Study in Phillosophy, University of Madras. were awarded the Degreee of Doctor of Philosophy for their comparative studies of Manikkavacagar - one with Saint John of the Cross and the other with Saint Paul. Assuredly the **Tiruvacagam** is a world classic, awaiting further comparative studies with mystics the world over.

It is appropriate that at a time when the **Tiruvacagam** comes to be knowm to non-Tamils we have a fresh English translation . This translation is in the wake of the English translations by K.M. Balasubramanian and by G. Vanmikanathan. Dr. C. Srinivasan, like those two early translators,is steeped in Tamil religious classics. He has been

a life-long devotee of saint Ramalingam and has published a work on this nineteenth century saint. Those who have read Ramalingam's **Tiruarutpa** will recall his moving appreciation of the **Tiruvacagam**. Ramalingam gives us all a clue regarding the way we should go through devotional poetry. We have to become one with the poet and sing the songs, entering into their very spirit. In such a state the words become vibrant with the Divine Presence.

Dr. Srinivasan endeavours to share his experience of singing the **Tiruvacagam**, immersing himself in its spirit with those interested in religious classics. He has given the Tamil text with an English rendering with abstracts of each of the poems and brief explanatory notes of the titles. He has arranged the fifty -one poems of the **Tiruvacagam** into four parts.

The constant study of the **Tiruvacagam** has been a part of Dr. Srinivasan's **saadhana** (spinitual exercise). May it be such for those who read his present work!

Madras *V.A. DEVASENAPATHI*
29th July 1985

SYNOPSIS OF THE CONTENT OF THIRUVAACHAKAM

Thiruvaachakam -the sacred utterances of the saint Maanickavaachagar - has been rightly called as a book of mystic theology. The saint was blessed to visualize God in the form of a human priest. "Behold Him Whom I saw with my eyes. Note that I was convinced that He was God Civan Himself." This has been a significant event in the spiritual life of the saint. So he prayed to Him with pious devotion for his grace. He wept and melted for His mercy to extricate Him from the miserable cycle of birth and death wiping out the inseparable bonds of illusion, Karma (good and bad deeds) and ego. Thus he poured forth 51 poems of rapturous songs and emotional melodies. They are auto-biographical songs not only extolling His greatness but also indulging in bridal mysticism in which the saint has been the bride in eternal love with God Civan. Complete surrender has been echoed in his fervent appeals and mellifluous compositions. His consciousness of his faults especially his mental waverings for the charm of maidens, his intensive shame for his unmelting mind and his painful and repeated yearnings for showering His Grace more and more, in woeful terms, his unintermittent love and devotion to God, and his reverential appeals not to forsake him but to forgive him, have helped him in his final triumph.

The Transcendent experiences.

It was only when he prayed that he should be endowed with unintermitting love for him, he was granted.

It was only when he, with that love for Him, thawed and melted, He bestowed his grace on him.

As and when his body and soul melted and melted He entered his mind and condescended to enshrine in his body and rooted out his bonds of illusion , Karma and ego.

When he complained about the wandering of his mind for women and worries about death and birth, He was pleased to entertain his mind with his Light of Grace.

As his graceful effulgence grew up more and more when he wept and yearned and his body, bones and soul melted, He ordained to convert His light in him as sweet Ambrosia.

The saint has disclosed the secret of his achievement that God showed him His rosy flowery Feet by informing, "Behold These in your body as Ambrosia welling up and welling up in it!". Further, " He pumped streams of marvellous ambrosia right into all the pores and cavities of my bones". He fabricated for him an ecstasy-bubbling celestial body as if with a melting heart out of his corporal body. The saint has expressed in clear terms that he visulized God surely in three places.

Further God-The Supreme Mercy and Supreme Effulgence - condescended to dwell in him and graciously offered him Civan- hood. Thus the saint with the Body of Bliss merged with God in eternal Bliss in everlasting union.

BIOGRAPHICAL PEN-PICTURE OF SAINT MAANICKAVAACHAGAR.

(AS FOUND IN THIRUVAACHAKAM)

Saint **Maanickavaachagar**, the author of **Thiruvaachakam**, is said to be a native of **Vaadavur** a village on the banks of the river **Vaigai**, about seven miles away from the present city of **Madurai** in South India. He is said to have been born in a family which by tradition used to provide the monarchs of **Paandia-Nadu** with ministers. True to the family tradition he became very learned in Caiva religion (worshippers of God Civan) and in course of time became the minister of the **Paandia** King. He was known as **Vaadavuraar** (one who hails from **Vaadavur**)

Though we are not very sure of the exact date of **Vaadavuraar** the present day historians try to fix his date with that of the Paandia ruler-**Arimarthana Paandian** as 775 A.D. to 807 A.D. The history of the saint as in the case of many others, is shrouded in mystery. As per the legend, one day the king sent **Vaadavuraar** with heavy cash to buy horses for his cavalry The minister set out on his mission. On the way he heard that a very great sage of **Caiva** religion with a number of devoted disciples was stationed at **Perunthurai** the present **Aavudaiyaarkoil** in **Thanjavur** district. Impelled by his usual anxiety he went there to pay homage to the sage. The moment he saw the divine Being seated beneath a **Kuruntham** (**Atalantia missionis**) tree with all solemnity and serenity, the minister forgot all about himself and of the world, of course, including even the mission of the king. That was the day on which the benign and graceful glance of the heavenly sage turned **Vaadavuraar** for a mystical spiritual life. He fell down and surrendered himself fully to be sacred feet of the sage and

took him as his **Guru**, the Preceptor. The sage lovingly bestowed on him His benevolent Grace and made him His own and disappeared along with the devotees. **Vaadavuraar** realised that the sage was none but the supreme God-Civan Himself and began to pray and worship for the extra-ordinary Grace bestowed on him at the first sight. He poured forth melodious and mellifluous songs in thrilling strain recalling the extra-ordinary mercy of the Lord in condescending of His own accord, to appear in a human form and in bestowing His grace on him. He constructed the temple of the place and spent all the money he had brought, forgetting his mission and responsibility. He was fully engaged is singing His glory. He has narrated:

"Behold He (Civan) stepped on earth with His rosy Feet
Behold Him Whom even I saw with my own eyes
Behold the Ambrosia Which yields grace in abundance
Behold that I saw His greatness of mercy
Behold that I was convinced that He was **Civan**
Behold that He in His grace made me His own"

-Thiruvaachakam: Poem 3: Lines 58-62

Vaadavuraar has further sketched a little of his biography as spoken to the Lord in the second person:

Oh Lord eternal like a hill!
On that very day when You made me Your own
Did You not appropriate my soul, body and
belongings--everything--indeed?

Decad 33, stanza: 7

Henceforth **Vaadavuraar** was called **Maanicka-vaachagar,** the one whose words are ruby-like as his songs

sung in ecstasy are ethereal, spiritual and eternal. They are simple and melodious, religious and devotional, sung in melting strain.

In the meantime, it is said that the King of Madurai on hearing the vagaries of his minister was naturally irritated and he summoned him to his court. **Maanickavaachagar** felt for his unw(r)itting plight and appealed to his divine **Guru**. The omnipotent Lord bade him go and tell the king that the horses shall come in a few days, which he accordingly conveyed to the king. As there was undue delay in the matter, the King harassed the minister. The unostentatious Master could not allow His devoted disciple to suffer. One day He converted the jackals of the jungles into fine horses (2:36;38:1) and drove the Cavalry Himself to the king (50:7) in the guise of a Chieftain along with horse-traders. He majestically arrived in state before the King. The King was much pleased to see the virtually excellent horses and offered a vast quantity of gold. But the Chieftan refused to receive the price. The following references explain this episode:

"On Lord of **Perunthurai** Who transforming foxes into horses suitable for the cavalry"-50:7

"Was it not Your supreme grace which turned all the foxes into big chargers"- 38:1

"In the great beautiful vast city of Madurai He turned into a horse-groom" -2: 44-45

"Bringing the horses along with Him, He in the western country graciously arrived in state very cleverly with a band of horse-traders" Poem-2:44-45

"He Who cannot be assessed by **Brahma** and **Ari**, rendered help to me by converting foxes into horses; He sold the equine beasts to the Paandia King but did not agree to receive the vast quantity of gold" Poem-2:34:38

The legend narrated that the horses turned back into jackals that very night, attacked and maimed the horses of the king and ran away ito the jungles. On hearing this news. the king was enraged and ordered to tie down the minister in the burning sand of the **Vaigai** river. The Lord could not bear the sufferings of this true devotee. He ordained a roaring flood in the river to soothe the minister. The flood threatened to play havoc and to engulf the capital by overflowing the banks. The king was amazed to hear about the sudden flood. He ordered all the citizens to repair the breeches at once by raising bunds. The share of an old saintly woman of the city a poor vender of rice-cakes-fell short for want of a labourer. The Lord took pity on her and offered Himself as a wager to do the job for her provided she gave Him rice-cakes as wages in advance.

"In that same city, on behalf of her, His devotee,
He graciously carried dug - up earth" -2:46-47
"Oh great crazy one of Perunthurai who carried
earth in exchange for rice- cakes" (Decad: 30: Stanza 2)

The heavenly Labourer after gulping the sweet rice-cakes, went to the site but did only a little work by leisurely carrying earth on His head in a lethargic mood without evincing any interest in raising bunds on the breeches. This resulted in widening the breeches of the river in spate. Having heard this the King rode to the site in wrath and found that the particular frisky truant was doing nothing but was whiling away the time. The minister without knowing the miracle of the Lord was also there, watching the event. The angry King caned the miscreant Labourer. Anon! the blow fell on each and every creature of the universe. Suddenly the drivine Labourer disappeared carrying the wounds!

"Let us sing that the God was hired for bearing earth on His head in buzzling Madurai; that He was smitten by the King there and that His golden body was bearing a wound" -8:8:4-6

"Singing of the Rider of the bull in battle of the fierce Lion of those in Civapuram graciously eating the rice-cakes on the soil in Madurai,of His being wounded when **Paandian** took work from Him, let us pluck flowers of lily" -13:16

The King realised his fault and begged his saintly minister to forgive him. Both of them were wonder-struck at the Mercy of the Lord though the saint could not bear the sight when the transcendently supreme God was beaten by the King.

Thereafter **Maanickavaachagar** became God-mad and perhaps wandered from place to place pouring forth melodious songs. worshipping the Lord in different temples and singing His glory and recollecting His extra-ordinary mercy and grace shown to him at **Thirupperunthurai.**

All those poems so sung by the saint **Maanicka-vaachagar** form the divine **Thiruvaachakam.** It is in fact a book of mystic theology. It relates an autobiographical love story of the saint with God at different stages of spiritual life and experiences which enabled nim to attain eternal and supreme Bliss ineffable and transcendent. Most of the poems are in direct speech and God is addressed in the second person. It is made up of 659 stanzas arranged in 51 decads (poems of ten stanzas each in most cases). Each poem has a title, a sub-title perhaps added later by an unknown author and the name of the place where it was sung. Out of these 51 decads or poems 20 decads are said to have been sung at **Thirupperunthurai** where the saint was consecrated, 25 (the maximum) **at Thillai (Chidambaram)**, 2 at **Thiru Annamalai**

and one decad each at **Thiru Uththarakosamangai Thiruvarur, Thiruththonipuram (Sirkazhi)** and **Thirukkazhukundram.**

Though the saint might have visited several other temples of worship we may be sure of his visit to those seven places wherefrom he has sung his lyrical songs. It may be noticed that wherever he sung his poems he has thoughtfully recollected the grace of the Lord of **Thirupperunthurai.** There is no wonder therefore that he mentions this place in all the stanzas of six decads out of twenty sung here at **Thirupperunthurai.**

We do not understand the significance of **Uththarakosamangai** which he declares as the town of the Lord (19:3;2:120) being referred to in all the nine verses (stanzas) of the **Decad of the sacred golden swing** (16) sung at **Thillai.** It is gratifying to find that the Lord graciously offered the saint sacred ash there:

"Oh maidens with breasts decked with jewels! Let us swing on the golden swing singing on the huge palaces with terrace in **Uththarakosamangai** where lightnings, play of the Gem Who has neither antecedent nor end nor beginning and Who, while a multitude of sages and several hundred crores of heavenly ones were waiting, graciously bestowed on me. **His sacred Ash** that I might be established for ever in His flood of grace" - (16:3)

We must remember that the saint has sung here a Decad of fifty very fine verses called the **Decad of Forsake not plea** wherein he pleads to the Lord not to forsake him. Perhaps it is only here at **Uththarakosamangai** the Lord commanded him to go over to **Thillai** and went away along with a band of His divine saints who were destined to receive

His grace and He coalesced with them as they merged and merged in Him:

"He bade me, this cur, to come to His Form-pervading hall at Thillai abounding in goodness, and in His grace left me here abandoned while His grace-receiving devotees who had gained His grace to go with Him that day, gradually merged and merged with Him, He too mingled with Them in perfect union". (2:127-131).

Further he pleads at Uththarakosamangai not to forsake him deploring that he was not able to merge with His feet although he could behold Them delightfully:

"Oh King of Uththarakosamangai, Oh my Father Who made me all your own! Behold that You do not forsake me who though saw Your jewelled Feet with joyous mind have not come forward to merge in them. Oh easily accessible Lord Whose jewelled Feet are the source of light to all the true lights that gleam!" - (6:15)

We may point out with certainty that out of the seven places wherefrom the saint has produced the monumental Thiruvaachakam he has visualised the supreme transcendent Being --God Civan -- definitely in three places, namely Thirupperunthurai, Thirukkazhukkundram and Thiruththillai as evidenced from his sacred utterances:

1. Decad of Bruising (33) dealing with self- dedication: (Sung at Thirupperunthurai).

"Oh Lord with an eye on the forehead! I to the delight of my eyes saw Your jewelled twin Feet. Hence-forth instead of contemplating on them only day and night to the exclusion of all the other things, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my serfdom to You!"

2.Decad of Thirukkazhukundram (30) dealing with the vision of the **Guru** (Sung at **Thirukkazhukundram**):

"Oh mighty Lord of peaceful **Perunthurai**! Matchless Bliss flows to those who speak Your names. You my Lord came forward when my bad and good deeds **(Karma)** balanced, that the never enviable seed of birth could not sprout out again and showed me Your countless glorious Form in the sacred **Kazhukundram** wiping away my on- coming griefs." - (30:1)

3. Decad of Vision (31) dealing with the vision of the mystic dance: (Sung at **Thillai**):

"I a cur of a serf saw with delight in beauty - encompassed Thillai the sweet **Feet of Civan** Who abides in **Thirupperunthurai**. He entered me when I had not taken shape in the womb. He entered my flesh, established Himself in my mind and made me His own out of His grace" (31:3)

The saint has also passed on an autobiographical note of his past life and sums it up how he has been finally admitted with the galaxy of His servitors and devotees which benefit has been his cherished ambition.

"Erewhile I was in His presence. The sparking Effulgence of grace banished me from there and made me enter a human body. Graciously He looked at me and spoke subtle brief words of mystery. Ploughing furrows without an aid of a yoke (evidently meaning that He can redeem a person with miraculous ease) He lifted me up and after cleaning me that all the former falseness may be shed and making me His own Bliss, joined me to the band of His devotees. Such a wonder we have seen!" (26:8)

It has to be noted that this verse occurs in the Decad of Wonder dealing with the Characteristics of Deliverance.

This unique feature of deliverance seems to be in unison with his most characteristic lyrical songs of the Decad of Grasp (37) which deals with his union with God during deliverance:

"Oh my Treasure of Bliss! Oh great Lord Civan! Oh You Who much more solicitous than a mother who suckles her child with thoughtful care, melting this sinner's flesh and increasing the inner light squirted the never-drying honey of Bliss in me and trailed after me from place to place! I have followed You now and caught hold of You firmly. Where will you at your pleasure appear henceforth to bestow grace? (37:9).

"Oh Mother! Oh Father! Oh matchless Gem! Oh delicious Ambrosia growing out of love! Oh Wealth! Oh great **Civaperuman** who bestowed perfect **Civan-hood** on me this worm-fested vagrant outcaste who is increasing falsity and decreasing his days upon this earth, I have caught You firmly. Where will You at Your pleasure appear henceforth to bestow grace? (37:3)

Moreover our sacred saint has disclosed his attainment in very clear terms:

I. In the Decad of vision (31):

" I who was infatuated by the sense organs which would surely cause death and was drifting to fail into cruel hell, saw in beautiful **Thillai** the infinite Bliss Who clarified my reasoning mind, transformed me into **Civan Himself** and made me His own". Decad 31:1

II. In the Decad of the Shoulder Gazing (15):

"Let us play the game of shoulder gazing by the grace of the Father Who makes my reasoning mind **Civam-imbued** and transforms whatever I do into divine contemplating act of

Consecration (Thavam) to Him while several foolish religionists like Buddhists and others flounder in their worthless religions and stand bewildering".

(**Civam** is the quality of **Civan** (ie)Bliss) (15:6)

III. In the Decad of sacred **Thellenam** (11).

"Let us sing of how when the supernal Effulgence Who saving me from sinking in the vain abyss of worthless Devaas made me His own, bestowed on us new rosy light of grace, we perished and became **Civan Himself** and beat **Thellenam**!" (Decad - 11:4)

IV. In the Decad of Amazement (51)

"Who else could gain such a privilege which my Father has vouchsafed me by teaching the path of devotion-loving - piety -to me who was laboriously striving in the company of cussed men who did not know the path of salvation, ridding my reasoning mind of the bonds that my old **Karma** be wiped off, making me His own and ultimately transforming me into **Civan Himself**" (51:1)

THIRUVAACHAKAM
CHAPTER 5
ESSAYS

Thiruchchitrambalam

THIRUVAACHAKAM

Thiruvaachakam (meaning sacred utterance) of Saint **Maanickavaachagar** is composed of fifty-one poems or decads mostly of ten verses or stanzas of four lines each. totalling 659 verses. We may divide the book into four chapters. The first four poems form the first chapter. The fifth poem-the sacred cento of 100 verses and the sixth with fifty verses may form the second chapter. Decads 7 to 20 may form the third part and the next thirty one (21 to 51) decads may form the fourth chapter. The last, fifth part- The Trial and Triumph of Saint Maanickavaachagar-is purely and original exposition of the real content of Thiruvaachakam in his path-way to God. This Chapter has been placed at the beginning of this valume.

Each decad has a title based upon the gross substance of the poem/decad and a sub-title which pinpoints the quintessence of the decad. It gives the subtle inner meaning, probably of the development of the soul. It is said that these subtitles have been given by some unknown ancient commentator. The name of the place where each decad was sung has been given for all the 51 decads. 25 poems or decads, the maximum number, have been sung at **Thillai** (Chidambaram) in South Arcot District, 20 at **Thirupperunthurai** (Avudaiyaarkoil) in Thanjavur district, 2 at **Thiru-Annamalai** in North Arcot district. one each at **Thiru-uththarakosamangai** in Ramnad district, **Thirukazhukundram,** Chengai district, **Thiru-thonipuram** (Sirkazhi) and **Thiru Aarur** both in Thanjavur district of Tamil Nadu.

Maanickavaachagar means he who takes after this name to his ruby-like utterances. His poems form an autobiographical book of mystic theology. This great manual of rapturous songs, especially the third part of it, deals with the love story of the human bride, the saint, with the divine bride-groom, God-Civan. Though it is his story of love sung in simple but forceful poetry it deals with the devotional and spiritual experiences of the saint. True divine faith and extra-ordinary devotion to God run through the entire torrential outpouring. The religious and spiritual feelings and emotions have been expressed in melodious and mellifluous songs. Hence Thiruvaachakam--sacred utterances.

1. OH! THOU! WHO ART?

The Ecclesiastes name Thee The Almighty: Maccelaes names Thee The Creator, The epistle to the Ephesians names Thee Liberty Baruch names Thee Immensity; The Psalms name Thee Wisdom, and Truth; John names Thee Light; The book of Kings names Thee Lord; Exodus calls Thee Providence ; Solomon names Thee Compassion; the Caivaites call Thee Civan; the Vaishnavaites name Thee Vishnu Ramalinga Swami names Thee Supreme Grace, Light Supreme,universal Compassion. Islam calls Thee Allah-the God;

The Vedaas call Thee Brahman;

Saint Maanickavaachagar after calling Thee Supreme Bliss, eulogizes "Who can perceive You as Thou Art!"

(Thiruvaachakam Decad 22 Stanza 7)

2. The Path of Devotion

One of the best verses of Thiruvaachakam dealing with the path of devotion is found in the Decad of Amazement (51). The saint Maanickavachagar exclaims in astonishment mingled with wonder: "Who else indeed could gain such a privilege which my father vouchsafed me in His grace?" He declares that the Lord taught him the path of devotion (51:1) This path of devotion seems to be the prerquisite and necessary prelude and preparation to pursue the more important and the ultimate path of liberation with His Grace.

What is this path of devotion?

Devotion is loving piety and true love for God. Real love for God will lead one to the path of devotion,the aim of which is to becone eligible to receive His Grace. Therefore this path is also called the true path way. Realising this fact one must develop love for God. To love God is not so easy. That is a faculty by itself. It is an inner urge buried in the finer senses of the humane individual and is kindled rarely by unknown supra-mental power. It may appear as too abstruse a thought for a commoner.

To the so-called rational and sophisticated human mind it is a paradox. So he may pose an array of questions:

What is this love of God? Why should one love God? How to love God? What is the use of loving God? What matters if one does not love God?

Love is a kind of natural feeling of the living organism. It is inherent as an instinct even in the unicellular organism, be it an **Amoeba** or **Chlamydomonas**.It may be observed in their sexual or even in asexual phase. That feeling develops

more and more and evolves into a character in the animal kingdom as wooing for the purpose of reproduction. This characteristic feeling of love is varied in the human beings.

The mother loves her child as it is her own production. The child loves the mother because she feeds her child. A boy loves another boy of his age just to play with. This develops into friendship, a kind of love. A handsome youth loves a lovely maiden.The maiden loves the youth . This love in most cases is an impulse for the sexual pleasure. A scholar or scientist loves his teacher because of his outstanding scholarship or meritorious discovery. The master loves his student when the latter is earnest in learning more and more. An ascetic preceptor loves his disciplined disciple because the latter has surrendered himself completely in the pursuit of real knowledge. This disciple loves his preceptor because the cherished characteristics of the ascetic, demand a reverential devotion for him. In these cases one may observe that love is reciprocal . In the same manner God loves those who love him. They are His devotees. The devotees love God in the fond hope of enjoying eternal Bliss as they firmly believe and definitely know that God is not only all Love, all knowledge, all Truth but all the more supreme Bliss.

Such of those devoted ones realise that eternal Bliss is possible to achieve only by His Grace. The way to gain His Grace is nothing but prayer.

Devotional prayer with loving piety and meditational supplication will certainly lead one to His path of Grace. In order to gain this aim one must be endowed with real love for God.

2

Realising this fact our saint Maanickavaachagar prays:

"Oh my Owner! I should get true love unto You".(32:3)
"Oh gem-set Hill of splendid gold!
Do graciously grant me unintermitting love
unto You to take root in the Core of my
heart and melt it. Oh my Owner!" (5:11)
"Oh king! It is love I need unto Your jewelled Feet" (5:74)
"Oh beautiful eyed One! Let my love to Your
Jewelled Feet unite me with You in supreme Bliss".(5:71)

The saint is aware of the fact that only such of those who are His real devotees can gain His grace and that too out of His mercy. He is desirous of being counted upon as one such saint to become eligible to enjoy His Grace. So he sings and prays:

"Oh my Master! Loving devotees who do not know separation from You have reached Your gracious jewelled Feet and gained a treasure of Bliss that never knows recession. I do not know the method of worshipping You. I do not know You at all. I do not know the knowledge to know You. I, the serf, seek refuge in You"-24:9

"Oh unchanging, unceasing, unparting, unforgetting, undying and immeasurable Sea of Bliss! Your devotees with their hearts thawing endlessly have gained You. I a base dog who have stayed outside keep mourning. Oh my Master, I must get true love unto You. (32:6)

Though the saint feels that he has no love for God he prays:

"That I am devoid of love for Him He knows and I know but everybody knows that He has made me His own" (10:13)

"Oh Sage! I a deceitful one , have no support other than You. I a false one, am not other than adulterated with falsehood. Oh my Lord and Lord of us all! Oh Partner of Her whose dark eyes gleam! May the love of the true devotees who have reached You and bodily merged and commingled with Your jewelled Feet, be mine too! I pray. Oh my Sage! (5:73)

"I wear away, Oh **Civan**, Bestow on me the love which the devotees who are close to You have for You (32:8/3).

The saint is conscious that the flowery fluorescent Effulgence is unknowable by no matter who, unless they are His devotees, (42:1), and that He, bestowing pleasures of grace on those who love Him lavishes perennial Bliss on His true devotees (42:9). Further he sings:

"Oh free One! Oh primeval One! Oh triple-eyed One! Oh Sage! Oh Siddha of gnosis Who graciously bestows the transcendent goal on those who worship You with unopened flowers, contemplate You with loving piety and praise You with deep devotion! Oh Father Who appeared under the **Kuruntham** tree of lush blossoms in **Thirupperunthurai** dear to me! If this servant calls upon You with craving ardour won't You in Your grace say" Don't fear?" (29:8)

He feels strongly that his vicious cycle of death and birth should cease and that he should gain devotion and loving piety (44:1). He looks at his own self. He condemns himself.

"Oh succourless carcass of my heart! you do not have love to the jewelled Feet of the Dancer; you do not wail; you do not feel distressed; you do not sing with bones melting. You do not bow down; You do not deck the head with the flowery Feet or the Lord. You do not seek for Him in street after street, I do not know what is to be done with you!"(5:31) He becomes vexed and feels diffident

whether it would be possible for His graciously great love to accrue to him. the servitor, too (32:4) He worships and prays to Him for His grace.

2. (a). How to pray?

To pray and worship God one must be endowed with His Grace. The saint himself discloses this fact in his very first Poem "Since He- **Civan** the supreme Bliss - abides in my mind I, by His Grace worshipping His Feet, relate **Civapuranam** to the delight of my mind" (1:16-18). It is not that anybody can pray to Him at his whims and fancies. One must possess that faculty to pray to God, out of sheer love to Him and spontaneously pray and worship Him with all devotion and faith. He must tie down his wavering mind to Him and sing His praises.

The saint just like scores of sages in his line of hierarchy has paved the way how to pray and worship Him. One should have a staunch faith in God the primeval supreme Being Who is all love, all truth, all knowledge, all righteousness and all Bliss. He is in fact all in all as he sings: "Thou art not anything and without Thee nothing is" (22:7) Faith in Him alone will not suffice. One must realize that he has nothing of his own. He should understand the significance of the following song: "I myself am all false! My heart is false! My love too is false! But if I bound by **karma** would weep I could gain you, Oh Honey! Oh Ambrosia! Oh Essence of the sugar-cane! Oh great one Who is sweet to me! Bestow on me Your servant, Your grace that I may come unto You (5:90)

Even a thorough realization of the transcendent supremacy of God and the trivial insignificant nature of the individual will not be enough to tempt him to pray to Him. One should also realise by deep introspection the transient

nature of his life in the world, the ephemeral nature of the worldly pleasures in which he is entangled. He must also realize how he is tossed about in the ocean of birth and death. He should realize how he is chained by the mighty bonds such as (1) the inherent ego of 'I' and "Mine" (2) the powerful effects of his past and present deeds--the **karma** and (3) the delusion and illusion . These bonds are perpectual and the life of the individual is strongly bound by them. Our saint points out that the bonds fastened to his reasoning mind have been cut off by the universal Father out of His mercy (51:1). That is why the saint declares that he relates his first poem **Civapuranam** to the effacement of all his past karma. Therefore one may pray and worship God by extolling His greatness. Surrendering himself completely he may pray to Him to redeem him from all the bonds and the perpetual disease of birth and death. As the saint prays , one may pray to Him to save him from the vagaries of his mind and senses which are after sensual pleasures. He may pray to Him to bestow upon him His mercy and grace. He may pray to him to show him the right path to reach Him. He may pray to Him to bestow upon him eternal Bliss. The best prayer is to pray to Him out of sheer love without asking for even His Bliss. This prayer of loving piety to Him shall place him in everylasting supreme and transcendent Bliss for ever and ever after.

2. (b) Gracious God Condescends

By this kind of devoted prayer, God can be brought nearer home or rather the devotee can tie his mind to God in concentration and imagine Him to be in the loving pedesta of his melting heart. God has been gracious not to part from there even for as little a time as it takes to wink as the saint says (1:3). He has preferred to abide in the temple of his mind

and has bestowed the devout love on him as he begged for. Besides God in His grace condescends to bestow His mercy. The saint sings:

"Our heads will rest and flourish at the large flowery and roseate Feet of our Father Who entering our minds and making us His own, destroyed our evil karma and bestowed on us devout love necessary for our redemption". (42:6)

"I saw Him at the hall in Thillai where the four Vedaas are chanted. He drew unto me, a cur who did not know anything about the method to approach Him. He, graciously bestowing on me undying love that the light may grow high in my mind. revoked my **karma**, extirpated my bonds (Malam) and showed me great mercy" (31:9).

"Who else indeed could gain the grace showered on me by the eminent one Who bestowing inconceivable love on me who was fit only to be born on this earth and be wearied with life and to drop down dead, made me His own. He applied sacred ash even on me that I may reach the pure path only (51:4) the pathway to God".

"I keep on weeping without following those who melt like wax before the fire with love incarnate mind towards You on seeing Your lightning -like jewelled golden Feet worshipped them and followed You, I have been born in vain, by what means shall I serve You?" (5:88)

2 (c) The saint narrates the symptoms of pious devotion:

"Their very bones softened and melted, their minds yearned with sigh after sigh. their river called love overflowed its banks, their good senses coalesced, they clamoured "Oh Lord!" While their speech stumbled, the hair on their bodies stood on end, their palms folded in worship into the shape of a lotus bud. Their hearts blossomed as flowers and their eyes gleamed with delight, droplets

of tears dewing on them, with unswerving love day by day they Cherished. Obeisance to You! Oh Lord! You became their very Mother and brought them up". (4:81-87)

The saint explains how he was brought up.

"Let us beat the trumpet of Thellenam singing till it turns sweet in our mouths of the transcendent Effulgence. who while on other side the throng of ascetics who labouring for deliverance stood sore wearied, graciously made even base me His own on this side and immersed me in the sea of pious devotion" (11:12)

"Oh great Lord Civan who is unknowable even by the beavenly ones and who dwelling here in southern **Thirupperunthurai** Was it not out of love for me that You by merely looking on me, severed my barren births and making my heart soften, graciously entered and made me Your own (38:7)

As the saint in the ocean of devotion was able to thaw and melt body and soul joyfully out of sheer love, He bestowed on him His grace (22:2). He sings:

"Oh Mother! Oh Father! Oh matchless Gem! Oh delicious Ambrosia growing out of love.! Oh Wealth! Oh great **Civaperuman** who bestowed perfact **Civan-hood** on this worm-infested vagrant outcaste who is increasing falsity and decreasing his days! upon this earth.I have caught hold of You firmly. Where will You at Your pleasure appear henceforth to bestow more grace?"(37:3)

By the grace of God the saint importuned and importuned Him repeatedly with devout love.

"Oh king! Oh our Lord! Bid me come unto You Oh prior one to Maal and the one with four heads: Oh our Lord! Bid me come unto You! Oh our Lord the last remaining One after the day when all things have entirely ceased to be! Bid me come unto You! Bid me come to praise You with my tongue out of love for Your twinkling jewelled Feet and sing Your glories! Oh Destroyer of sin! (5:99)

"Oh Father! Oh my Ambrosia! Oh blissful One! Oh You who resemble honey that flows abundant thrilling my heart with Bliss! Oh You who making me a more privileged one than devotees who belong to you become a drink for me to drink You in. Oh Lord with a glistening crown! Oh Helper! Oh reserve Treasure to Your servants in distress! Tell me, would you leave me here in the world to pine away? Oh our king!" (5:98)

God in His grace condescended to show Himself to the saint at the sacred Eagle's Hill as and when his good and evil **Karma** balanced each other. (30:5) The saint therefore has successfully trodden on the path of Devotion and achieved his goal.

3. God condescended for love

Let us trace the development of love for God in the saint Maanickavaachagar and its consequences as it is tantamount to relate that the more he ascended with love towards Him the more has been the descent of God in him. He devotedly prays to God saying that he has been actually enacting the role of a devotee in a drama to enter into the land of deliverance all along. He requests the Lord to grant him graciously unintermitting love for Him to take root in the core of his heart and melt (5:11). With this love he desires to sing of Him in obeisance. Singing thus with his heart thawing and thawing, his mind melting and melting and his body limbering and limbering, he should join the blossom Feet which dances in the hall at Thillai (Chidambaram) (5:100). When he finds that his mind is wandering for women and his body not melting for His Grace he is vexed with his body which is full of filth and dirty things. It is susceptible to all sorts of temptations and is continuously formenting him. He accuses himself of his sins and lust for women. He condemns himself and wants to crack his hard heart. He longs to thaw and melt. He desires to reach His Feet and abide therein (25:4). He hopes that his prayers will be answered and He will not forsake him. So he prays to bestow His Grace on him and begs to take pity on him. His tongue is bubbling His name, his eyes are streaming with tears, his month is mumbling His praise, his mind is melting and his heart is contemplating on Him (21:10). As the grant of His Grace is not easily forthcoming he prays, "Oh! my Gem! When am I thawing and thawing, melting and melting to enter Your Presence? When am I to look at Your sunset-resembling holy Body performing various kinds of antics like standing, sitting, lying, rising, laughing, weeping,

adoring and praising Your Mercy? When am I to remain joined in mystic embrace with You! Oh! God!" (27:8).

He becomes impatient but thinks of His greatness, how He is rare to everybody right from the heavenly Beings down to the saints and seers. He accuses himself that he does not devotedly pray to Him, that he does not earnestly strew flowers on His dazzling Feet, that he neither cries in amazement nor melts in adoration. He does not know what will become of him. He feels that hs is going to perish (5:18). So he weeps and prays for His mercy. "Oh! King! You are the entire Principal and guiding principle to my five senses and to my soul! I am to weep with worry whether You would take pity on me. I am to weep whether You bestow Your Grace on me and abide in me! What else can I do? Oh! Ambrosia!" (21:4). "Oh! Honey! Oh! Ambrosia! I myself am a lie. My heart is a lie. My love unto You is also a lie. But if I would weep. Oh! Essence of sugarcane! I could gain You! Oh! Sweet One! Bestow on me Your Grace that I may come unto you!" (5:90). Again and again he prays to the Ocean of Mercy. He weeps and melts for His Grace.

3.(a) The flow of tears:

As and when his body and soul soften in every pore and melt with yearning, He the Supreme Mercy condescends to enter his body and abide in him dispelling the darkness of unreality (22:2). The Sea of Mercy abiding in him melts his soul and causes the flow of tears or bliss (17:2). Taking advantage of this he weeps and prays for His Grace more and more. The Lord entered his body taking it verily for a lofty golden temple as he melted pore by pore. The Supreme Effulgence melted his bones, eradicated all his bonds of sorrow, birth, death and delusion and enslaved him (37:10).

Here is a verse that clearly shows how his extra-ordinary streaming of tears and melting of his body out of love for Him have brought about the descent of God in the saint. Much more solicitous than a mother who of her own accord mind-fully suckles her child, God Civan graciously melted his flesh, increased his inner light, squirted honey of bliss in him and trailed after him from place to place (37:9). God is pleased and he is blessed. He has made for him a body which yields ecstasy and has done away with the body which spells ruin and is not able to contain the exquisite bliss (3:118). He has fashioned a new body for him as if with a melting heart (3:176-177). The saint is overwhelmed with His gracious bliss and sings, "Oh! Blissful One! Oh! Ambrosia! You thawing my heart resemble honey and have become a drink for me to drink you in!" (5:98).

Oh You Whom even the heavenly Beings could not know!
Oh You Whom even the end of the ancient Vedaas could not trace!
Oh You Whom even those of the other lands could not know!
Oh You Who sweetly made me Thine!
Oh You Who led me to dance with this body!
Oh You Who made me melt and drink You in!
Oh You Who enacted the Drama of Gnosis that my desire for this worldly things might melt away! (5:95).

3.(b) How God enslaved the saint and made him His own?

In the same manner we shall trace how the saint Maanickavaachagar was enslaved by Him by the melting of his bones. Out of sheer love for Him the saint prays and his body, senses, mind and soul melt for His grace. Here we will find that ultimately God pumped sweet Ambrosia into the pores of his bones and created a divine body replacing the marrow

of his bones by surpassingly sweet Ambrosia. The melting of his bones is of two kinds, subjective and objective.

In the subjective way of melting the saint accuses himself that he does not sing with his bones melting out of love for Him, that he does not love and dance to the sacred Dancer's Feet, that he does not bow down to the blossom Feet of the Lord, that he does deck His Feet with flowers, that he does not seek for Him street after street and that he does not wail for His Mercy. He is vexed with the carcass of a heart and worried what is to be done with it. He prays and prays as he is sure that He will condescend. God, of course, as Mother, shall bring up those whose very bones softened and melted out of love for Him and whose hearts yearned with sigh after sigh for His Grace (4:78-80). In His Grace He showed Himself to the saint in the guise of a priest. He with undying love and melting bones wailed with loud lamentations (3:148). He is reminded of His mystic and wonderful appearance again and again. He sings "Oh! Sage! Long ago You conferred Your Grace on me; while my bones melted. You showed me Your twin Feet and enslaved me!" (44:3).He is blessed to merge with the Feet of the Lord. At this stage he addresses athe king of the dragon flies to go and hum to the Dancer at Thillai instead of feeding on the little honey in each flower and convey to Him that everytime he thinks of Him, sees Him, speaks of Him -nay-always He squirts honey of Bliss in him melting all his bones (10:3).

Then there is the objective way of melting of his bones where God drawing him forcibly melted his bones and showed His sweet Feet (38:1). The Lord of **Thirupperunthurai** entering, his body melted every pore of his bones and enslaved him. He is there in his mind and eyes(34:4). The saint is conscious of his presence in his mind but is afraid that He

might desert him because of his **Karma**. So he pleads to Him who is like honey, milk,candy and ambrosia and is melting his bones, not to forsake him (6:21). The Lord melts the bones of His devotees who worship Him so that they may cross the sea of birth and wipe out their **Karma** (36:9). The saint experiences the presence of God in him. He feels with wonder that He melted his bones, destroyed the might of his past twin deeds, (**Karma**) plucked out his rooted grief and purified him. All these things happened because He entered in him out of His Mercy (40:3). The Lord ultimately transformed the corporal body of the saint and He ordained sweet ambrosia to collect in each hair root of his body. Further He pumped marvellous ambrosia right into the cavities of his bones (3:174-175).

At this juncture it seems appropriate to point out the prayers devotedly offered by saint Ramalinga Swami, (1823-1874) (see appendix) to saint Maanickavaachagar. In his **"Songs of sacred Grace"** the Swami who has not only devoured Thiruvaachakam with devout love but has faithfully followed saint Maanickavaachagar in his spiritual pursuits and attainment of supreme Bliss, has devotedly indicated in very clear terms his divine experiences.

"Oh God of **Vaadavur**! While all those who deeply concentrating their mind in between their eye-brows and meditating on God for a pretty long time and thereby becoming skeletal frames, have been disappointed, you alone have been blessed to obtain a unique **body of love (Suddha Deham)** and then to transform the same into a **Body of Grace (Pranava Deham)** and finally transmute it into a **Body of Bliss ("Gnana Deham")** (Thiruvarutpa IV:12/3(See Appendix). It is no wonder therefore, that saint Maanickavaachagar exhorts that God fashioned a new form for him an ecstasy bubbling

body with a melting mind (3:120; 173-175) which is tantamount to the **Body of Love**. Further He sings: "He mixed in me Mercy's pure honey and made even me surpassingly sweet ambrosia with grace" (3:180-182); Moreover, "He bestowing on me a comprehensible feeling of experience, transformed me into Light" (41:8). This appears to be the **Body of Grace** which is also said to be the Body of Light because it will be glittering and gleaming. When he has achieved this Body of Grace or Light. He ultimately transformed him into **Civan** Himself or offered him the **Body of Bliss** (31:1; 51:1) and the supreme transcendent experience of **Civam** - the Bliss of **Civan** (37:3).

4. Bridal Mysticism

It is said that a mystic is one who surrenders to a power of love that is greater than human and advances towards God and he is no longer in command of his own life, of his own mind and of his own will. Our saint has been a mystic par excellence in this respect as he surrendered his body, soul and his belongings to God. Love is the only device which God cannot escape and He falls into the net of devout love. Our saint converted himself as His mystic bride and with devout love bestowed upon, he enacted a gnostic drama of divine love with Him, received His grace in full measure and mingled with Him in inseparable union in His land of Bliss.

Though the utterances of the saint have been rightly called as mystic theology, his love story has been dealt with in our hypothetical third part of Thiruvaachakam viz., in 14 Decads from the 7th Decad to the 20th Decad. The seventh Decad is a game of girls **Thiruvempaavai** - Oh our sacred Maiden - in which the bride in love is aroused from her deep slumber. In the same way the 20th Decad **Thiruppalli Ezhuchchi** is awaking the Lord - the Divine Lover. Most of these Decads have been sung as dialogue of young maidens (7) duet argument (12), conversation (19), group play (9,11,13-16) and group singing (8). Decad 18 deals with sending a messenger of love and the secret courtship is disclosed to mother in Decad 17.

Let us elucidate the love theme of our saint with verses from each one of the 14 Decads. The saint as lady-love is infatuated with love for Civan - Maadevan (Decad: 7). It appears it is a pre-mature passionless passion for Him. However she is deeply engrossed in meditation and is crying off and on, "Oh my Lord! Oh my Lord!" ceaselessly yearning

fo. His hands. She is rolling in the flower - strewn bed with streaming tears and sob after sob pierces her frame. She appears to be senseless when she is lying down causing anxiety to the young maidens who as usual in accordance with the custom of the month have come up to her door to wake her up. She does not speak to them who appear to be unaware of her divine love for God. But when they sing of Maadevan, her Lover' the very mention of the name makes a thrill in her body and she rolls in an ecstatic swoon. When the maidens begin to snub her saying "Have you fallen in love with your bed?", she flares up, "Is this the place for joke? Is this the behaviour of the hand-maids of the Lord? Who are we to say that we are in love with the Lord?". Again she is in divine communion with the Lord. The maidens are puzzled and ask her, "What kind of sleep is this?". She does not appear to pay heed to their words.

The next Decad (8) **Thiru-Ammaanai** seems to be a game of girls. We come across a verse depicting the experience of the love-sick damsel. She discloses her secret courtship with the Lord:

"I shall wear the blossom of **Kondrai** (Cassia fistula)
(the favourite flowers of Civan)
I shall embrace the mighty shoulders of Civan Embracing thus tightly,
I shall swoon in rapture! pausing thus
I shall sulk, sulking thus
I shall yearn for His rosy lips!
I shall seek for Him! searching and melting inwardly
I shall ponder over the jewelled Feet of Civan!
I shall faint and I shall bloom again!
Let us sing the rosy Feet of the fire-bearing Dancer: Behold: Ammaanaai! (8:17).

In the next Decad 9 **Thirup-porchchunnam** the lady love calls upon eight of her companions for pounding sacred golden powder for the bath of Civan. Their minds are swinging with the Lord who is dancing with His spouse, the supreme Mercy. Their body, mind, and deed are all fully engaged in singing the praises of Civan. This Decad therefore seems to be group-singing of the maidens.

In Decad 10 **Thirukkoththumbi** the bride of Civan sends the King Dragon fly as her messenger of love to her Lover.

"Oh King Dragon! Instead of feeding on the little honey which is as small as the size of a tiny millet found in the flower, go to the Dancer Who squirts honey of Bliss every time I think of Him, see Him, speak of Him ever and ever making all our bones soften, go and hum my message!" (10:3).

It is significant to note that the bride is always keeping Him delightfully in her memory and experiences ecstatic Bliss as if she is united with Him.

The next Decad 11 **Thiruththellenam** seems to be a play of maidens when they beat a kind of trumpet singing His glory.

"Let us sing of how when the supernal
Effulgence who saving me from sinking
in the vain abyss of worthless Devaas,
made me His, bestowed on us new
rosy light of grace, "we" perished and
became Civan Himself and beat Thellenam! "(11:4)

The bride-in-love seems to have merged with Civan. As the ego of "I and mine" has been lost, His grace is bestowed in full measure wiping out all the bonds.

Decad 12 is a duet between two maidens and is in the form of an argument. The first two lines of each verse are a derisive question put by an apparently mischievous maiden to the bride of Civan and she in the next two lines offers a silencing reply. The theme of the Decad is on the various legendary decorations and deeds attributed to Civan. The questions appear to be repulsive and impertient and the answers are thought - provoking of certain subtle matters though not of all. However the mercy of Civan is explained as the sub-title of the Decad contemplates.

The next Decad 13 is again an appropriate play of maidens as they pluck the flowers of lily singing His glory. The bride of Civan has realised the transcendent Lover as sweet milk, honey and ambrosia throwing dust into the mouth of potent Karma.

Decad 14 is a sportive game of maidens as they bounce and fly in joy singing songs of His prowess. They perhaps jump up with the toes and fly about in merry abandon. The saint as His mystic bride has made use of this game of maidens to grasp His unreachable hands.

The next Decad (15) of shoulder-gazing seems to be a game of maidens. They perhaps used to dance by placing the hands of each opposing pair on the shoulders of the other. We are not able to comprehend whether the mystic bride in this Decad recollects her imaginary apprehension of embracing the shoulders of her Lover which she has disclosed to her companions in **Thiru-ammaanai** (8:17).

Thirup-ponnoosal the next Decad (16) is a play of maidens in which the bride of Civan along with her companions swings in ecstasy on the golden swing singing the glory of her Lover. It is of great significance to note that the

Lord along with the Dame not only came graciously (16:9) but bestowed on him, His sacred ash while multitude of sages and several hundred crores of heavenly ones were waiting (16:3). He has mentioned this unique feature in the last Decad also that He applied His sacred white ash even on him (51:4). This seems to be one of the greatest achievements in the spiritual life of our mystic as he has immersed in His flood of grace.

In the Decad of the mother (17) the mystic bride openly discloses her secret love for Civan to her mother by a series of exclamations how her mind has gone after Him. She lets out another secret of divine experience that He abiding in her and melting her heart causes in her never-drying tears of bliss (17:2). This is perhaps the gift of God offered in His grace to the mystic for his spiritual development.

The bride in love sends the bird **Kuyil (Eudynamys indicus)** to call her Lover in Decad 18. She describes that His form is such that it cannot miss as He is in the form of supreme Effulgence of flame of the hue of the red lotus and gold of the highest quality (18:8,9,10). She is earnestly yearning for His visit.

Decad 19 is in the form of questions put to the parrot by the mystic bride to disclose the ten insignia of her Lover and the answers thereto. It is quite interesting and beyond our reason when it is said that the royal capital town of Civan above all other places is **Uththarakosamangai!** (19:3). This has been said even elsewhere (2:120) as a sort of confirmation. The mystic discloses that the Mountain of grace bestowed bliss of deliverance on him (19:5).

The last Decad (20) of our hypothetical third chapter where Lord Civan is aroused explicitly dealing with the bridal mysticism is **Thiruppalliezhuchchi**. The bride of the Lord i.e.,

the soul of the saint, is fully matured and the veil of the last remnant of his bonds, **Thirothaanam** is removed by His grace and God is aroused in him. The saint points out repeatedly in four verses of this Decad that God condescended to come to this earth to bless His devotees (20:7,8,9,10). He has made it clear that this earth is the only place where Civan redeems and saves one and the human body is the only frame through which His grace can be achieved easily and in full measure. He points out that even His devoted sages who had cast off their bonds have come as fair maidens and worship Him in the manner of human beings (20:6).

Thus Civan the Lover Who is already there in the heart of His bride - the soul of our mystic saint - is aroused in him to enjoy eternal Bliss.

We may also add the Decad of union (27) to this aspect of Bridal mysticism where the bride of Civan with all love for Him asks, "When am I to remain locked in embrace with my Gem Who has hailed me 'Ah! Ah! Come unto Me!" (27:5).

5. The Path of Liberation

The saint Maanickavaachagar points out. "Oh! Great flood of Grace! On my hailing You with love and praying that only Your unique sanctuary will be a sanctuary to me as it is devoid of death and the evil (birth) that follows it, You came and showed Yourself to me" (30:6). The great Gnosis graciously bestows the transcendent goal on those who worship Him with unopened flowers, contemplate on Him with devotion and praise Him, "Oh! Superb Father!" (29:8). One should therefore pray to Him with ardent love to become eligible to step into the Path of Liberation.

Praying to God is not so easy as we have already observed, One must have been endowed with His grace to pray unto Him and then alone he can pray to gain His Grace! Saint Ramalinga Swami out of supreme universal compassion, calls upon and entreats all human beings to pray to God. He has paved the way of praying to God. The first step is to think of God and to think and think incessantly. It amounts to deep introspection, of thinking who am I? What is my mind about? Am I the physical body of the senses? Am I the soul or the life in the body? Am I that which is responsible for the life in the body - (**jeevaatma**)? Or am I the spirit or soul behind the life? If it is so am I the light of Grace omnipotent as **Paramaatma** in me as the sages name it? What happens to the soul when life parts from the body? What is life then? Does it rest only in the D N A and R N A molecules in the human cells? Or is it the property to grow and reproduce its kind as Biological Science defines it? What is the soul or spirit then? What is the mind about? Is it a part of the soul or soul itself solely? Soul is the inner life and sum total responsible for the life to be present in the living organism. It is the light of Grace (**Paramaatma**) and because of its presence the life

(**Jeevaatma**) is there in the body. When Jeevaathma is able to perceive the presence of Paramaathma in himself Jeevaathma is hidden in Paramaathma and that is to some extent realisation of self. **Mundaka upanishad** points out the difference very well between these two: life and soul, (chapter 3 : section 1 & 2). Two birds beautiful of wings, close companions,cling to one common tree. Of the two one eats the fruits of the tree, the other eats not but watches his fellow. The soul is the bird that sits immersed in thought on the one common tree and the bird that is engaged in eating the fruits is, perhaps, the life. The soul-bird is unaffected by the taste of the fruits which the life-bird eats, whether it is sour or sweet, but has a command over it. That is the difference between "soul" and "life".

5. (a) Cycle of birth and death:

When one is engaged in this sort of constant and continuous introspection, his mind which is wont to run astray and think of millions of matters, appears to be slightly controlled. It is here that one should be cautious to control the wandering mind further and divert its attention to higher knowledge. He may think of his own self. Who am I? Why I am born? What is the purpose of my life? Is it to eat, sleep and reproduce? What happens after the passage of his life time? As per the Caiva philosophy one is reborn after death. Is he sure of rebirth as a human being? Is he ordained to follow the cycle of death and rebirth? If so for how long? Is there no end to this cycle?

As and when the saint feels desperate whether he would be endowed with that true love of His devotees who with which could gain His grace, he becomes desolate. This pensive mood

of despondency sets him to ponder over. The saint Maanickavaachagar sings:

Who am I? What is this mind of mine about? Is there anybody to care for me? (10:2). Am I heard at all? Why have I been born? What is the purpose of my birth? By this kind of introspection and deep thinking perhaps he narrates how he passed through various kinds of births in the biological kingdom before he was born as human being and how the thought of God was dawn in him:

"Grass was I; herb was I; worm, tree as full many a kind of beasts, birds, snake, stone, goblins and demons was I; as mighty giants, ascetics, devaas was I. Thus within these immobile and mobile forms of life I have been born in every kind of birth and I am wearied, Oh my Lord!" (Thiruvaachakam : 1:26-31).

He points out how he escaped as a human foetus in the mother's womb during all the ten moon - months from the different kinds of troubles and finally from the sea of misery along with the mother in the tenth month (4:11:25). He recollects further how he escaped from all sorts of troubles and sorrow all the years of nights and days like hunger, work, sleep, travel, education, wealth and poverty till he became a youth. He sings how he escaped from the piercing glances of maidens with black tresses, red lips, pearly teeth and charming youthful breasts (4:25-30). After escaping from all these miserable things, the thought of God was born in him.

The moment when the thought of God was born in him he had to face six-crores of delusive powers like the dogma, of Maayaavaadam, Epicurianism, Sectarianism and Atheism (4:36-58).

He describes how the devotees like him becoming firm in their faith in God like a nail driven into a soft tree, worshipped Him with melting heart like wax before fire, wept,

trembled, danced, shouted, sang and prayed with pure love. With tears increasingly trickling, their mind in a whirl like the sea, with heart-sore, their body shivering in unison eschewing shyness while the world mocked at them as they remained unswerving in mind (4:59-70).

Realising these facts of natural history of human beings, the saint resorts to pray to Him constantly. He adores Him; he praises Him; he sings about Him in melodious and mellifluoud strain; he weeps for His grace; he entreats not to forsake him.

5. (b) The bonds of the soul:

He is very serious about the cycle of birth and death as to why. Caiva philosophy mainly dealt with in **Civagnaana-bodham**, (see appendix), speaks out the cause of this cycle. It is due to the results of one's own deeds in life, good or bad. They go by the name **Karma**. It is one of the three (**paasam**) bonds or fetters also known as **Malam** of the soul. The other two bonds **Aanavam** - ego (of I and mine) and **Maayai** - Illusion and delusion, are not so powerful as **Karma**. According to one's **Karma** he is born and reborn in any form of life of the biological world. Unless the Karma is wiped out from the soul of the individual the birth cycle will continue.

What is this Karma about?

Karma, the fruits of one's deeds, good or bad, goes on accumulating birth and birth. When one is born, a part of the stored Karma clings to his soul and it is called **prarabdha** (Potent) **Karma**. So long as a man lives his life, he earns a fresh kind of **Karma** by his actions of thought, word and deed that is called **Aagaamiya Karma**. This accruing **Karma** is stored and that part of **Karma** which is taken up to be realised in this present birth is called **Sanchitha Karma** - residual

Karma. (There seems to be slight difference of opinion with regard to the naming of the Past **Karma** that is Sanchitha for Prarabdha and vice-versa). **Prarabdha** and **Sanchitha Karma** are po ·nt and strong **Karma**. All these **Karma** have to be experienced and realised by the individual in his journey of life. Most of the sufferings of the human beings are due to their old **Karma. Aagameya Karma** can be diverted into good **Karma** if only the individual is cautious in his thoughts, words and deeds and contemplates on God. But the other two past **Karma**, it is said, cannot be wiped out by one's own effo·ts and they will have to be rooted out only by His Grace. Our sages and saints have struggled hard to wipe off these **Karmas.** Saint Maanickavaachagar exclaims that these old **Karma** which got hold of him, have been ridden out by His Grace.

5. (c) Divine Light

He feels that he is after all a cur and does not know anything about the method of approaching Him. Still he sincerely prays and prays to the Lord. God condescended to bestow on the Saint His Grace so that the **light** of **Grace may grow high** in his mind. Further he showed him not only great mercy, revoked his **Karma** and wiped out his lusts and shackles but also showed Himself at the resplendent hall at Thillai (31:9). The Saint wonders, "I cannot understand the miracle of the Lord Who is incomprehensible to those who comprehend Him by sound (Naathaantham) bestowed on me a unique feeling and **converted** me into effulgent light, ridding me of the twin **Karma** which swing my body and life, and cutting asunder the grip of bonds; He out of His surpassingly great and lofty mercy fulfilled my desire by presenting me to the feet of His devotees (41:8)" which act is tantamount to the dwelling of supreme God and His Mercy in him (21:1). Much more solicitous than a mother who of her own accord

mindfully suckles her child, God melted his flesh, **increased his inner light**, squirted honey of bliss in him and trailed after him from place to place (37:9).

The saint has been thinking and thinking of him till all volitional thinking ceased and He out of His Grace rose up and stood in his mind like **a rising sun** (22:7). On seeing His Light, he sings and prays.

"Oh! Effulgence which rises in my mind as I beg and beg for your Grace and melt and melt with yearning for Your Mercy! (22:6)". "Oh! Effulgence! Who transforms me into Bliss! Oh! Expanse of Light which pervades the entire universe! (22:8)". "Oh! Formless unique One! You appear to me in the **Form of Effulgence**! Oh! Sea of Bliss which severs my bonds! Oh Ineffable Beginning, Middle and End! Oh! Civan of **Thirupperunthurai**! Bestow on me Your Feet! Graciously show me the path by which I may go unto You! (22:9)".

"Oh King! Oh our Lord! Bid we come unto You. Oh Prior one to Maal and the one with four heads (Brahma)! Oh our Lord! Bid me come unto You! Oh our Lord, the last remaining One after the day when all things have entirely ceased to be! Bid me come unto You! Bid me come to praise you with my tongue out of love for Your twinkling jewelled Feet and sing Your glories! Oh Destroyer of sin!" (5:99).

The saint is engulfed by great and soothing effulgence of Grace. At this supramental state of divine experience, the mighty bonds which have been clinging to his mind hitherto are extirpated by His Grace as his mischievous mind itself is being lost. The light of His Grace wipes out the fear of birth in him. When he is thus freed from his deadly bonds, the never-do-well mind and the terrible cycle of death and birth, the saint prays incessantly to go unto Him and visualize His

Feet. God has been generous and gracious to show him His Feet. God in His grace has appeared as Effulgence.

The saint sings therefore:

"Let us sing of Him who condescended to take pity on me and who out of compassion appeared as Effulgence and who by His inconceivable sweet Grace made His light shine inside my innermost being (8:18). Oh! Lord of Civapuram! As and when my body and soul began to thaw and melt with love for you, You bestowed on me sweet Grace which is not in my reach!" (22:2). "Our Lord bestowed on me His great Grace so that I may swim accross the sea called birth" (42:7).

Great seers and saints have prayed for this superfine inconceivable state of tranquility and achieved this state of divinity after a good deal of penance and meditation. Saint Maanickavaachagar prays, "Let us sing and beat the trumpet of **Thellenam**, how for the sake of Him who never knows weariness even if the ether were to vanish, wind were to die, and fire, water and arth were to disappear (the order in which the five elements originated) I lost my body, soul, sense of perception, my mind and I-ness (ego) too" (11:18). The saint is amazed to see that when he and his belogings are lost, God has descended in him and chosen to abide in him. He cries out "Oh! Primeval One! What I have become! I know not the end of all this! My Lord! I hear as if you would say, "Come! I am Destroyer of Karma" and announced Yourself as "I am so and so", You enslaved me who is steeped in Karma" (5:22).

When the mind is thus deprived of all the three kinds of bonds which have been clinging to the reasoning mind, the saint refers vividly that God, while teaching him the path of devotion, severed off the original taint fastened to his

reasoning mind (chitham) so that his ancient Karma may cease to be once and for all (51:1). He sings: " To sever these bonds, God Civan tied me with the strong rope of my reasoning mind to His Feet" (31:7). "In the hall at Thillai which every body worships, I a cur, saw Him Who coming as a great Master severed the bonds when all the world was looking on" (31:4).

"In the hall at **Thillai** where the four Vedaas are sung, I a cur, who do not know anything about the method of approach, saw Him. He graciously bestowed on me undying love so that the light of Gnosis may grow high in my mind. He revoked my Karma and extirpated my **malam**, and bestowed on me great Mercy" (31:9). Many saints, it is said, achieved this state of self-realization after many years of meditation as it leads to te relaization of God. Here at this transcendent state, the inconceivable Feet of God will be visualized as very great and brilliant effulgence of Grace. The saint is filled with joy at seeing the Light of His graceful Feet: He discloses how he was blessed to visualise His Feet:

"I a cur of a serf, saw with delight in beauty - encompassed **Thillai**, the sweet Feet of Civan. He entered me at a time when I had not even taken shape in the womb. He entered my flesh, established Himself in my mind!" 31:3).

"How am I to describe the miracle of my Lord Who bestowing grace on me so that I may forsake all unreality, stood before me showing His twin golden Feet!" (41:1).

"I cannot understand this miracle of God! He the infinite One showed me His twin Feet! He bestowed Gnosis on me and made me His own" (41:10).

"While I melted with increasing love, He showed His Mercy and His jewelled Feet to me. When I thawed He extirpated my misery and graciously made me His own" (43:9).

"Oh! Effulgent Lamp! You betowed on this slave Yourself Who severs the root of my Paasam (bonds) and You being pleased with my worship entered my mind and showed me Your blossom Feet" (37:7).

"Oh! Sage! While my bones melted You conferred Your Grace on me! You showed me Your twin blossom Feet and made me Your own! (44:3).

The saint is now free from the painful and powerful bonds and his wandering mind. He has not only visualized his own self but has seen the Light of Grace and His Feet. Though these experiences are very high and incomprehensible, he is not pleased with these. So he prays and meditates for His Mercy night and day. He sings, "Oh! Primeval One! You are the beginning and the end of all things. You entered me and abide in me who is steeped in **Karma** You announced Yourself "I am so and so" and as if you would say, "Come! I am destroyer of **Karma**", enslaved me".

"This day out of Grace to me You rise in my mind like a sun dispelling the darkness therein" (22:7). He is thus free from the (**Malam**) bonds pretty well.

It appears, however, that these supramental states have to be experienced several times before he gains the next higher superior and divine stages. It is evident that the soul of the saint is completely devoid of all the three **Malam** such as **Aanavam**, **Karma** and impure **Maya**. (Suddha Maya (PureMaya) has yet to mediate for the grant of Supreme Grace in full measure). The sanction is not still so easy! The

soul though freed from the bonds for the moment is recoiled again and again by them. Since they have been inseparable for generations together and the force of separation is feeble infront of the power of adhesion. They have to be ridden off only by the mercy of god which of course flows in him gradually in the form of light of Grace as the saint melts and melts for His Grace more and more. The saint sings, "Oh! Lord! As I beg and beg Your Grace and melt with yearning You rise in my mind as Effulgence! Oh! Civa abiding in **Thiruppperunthurai**! You are in the form of all-pervasive Ether, Water, Earth, Fire ad Wind and none of these! But I have seen You with my own eyes to-day and I am delighted!" (22:6).

5. (d) God condescends

He in his path of liberation melts more and more for admission into the aura and the sacred presence of God! The sanction is not easy and he is still far away. He prays, melts and sings,

"Obeisance to You! Oh! Reality! I should sing of You only! Singing Your praise thus with my heart thawing and melting and my body limbering and limbering I should dance! Obeisance to You! I should merge with Your flowery Feet! (5:100). Oh God! Thawing and thawing when am I to enter your holy presence melting and melting? Performing ecstatically various kinds of antics like standing, sitting, lying, rising, laughin, weeping, adoring praising and seeing Your sunset-like holy body, when am I to remain joined in mystic embrace with You, my purest Gem!" (27:8).

"I cannot understand the miracle, my Lord. You have bestowed deliverance on me. You have shown Your soft blossom-like Feet that my bad **Karma** may die out. You entered my heart and made me dance!" (41:5).

"Oh! King of devotees! Oh! my Father! Oh! Flame of Reality! Making my body and soul soften in every pore and melt, You entered me and abiding in me, You have dispelled my darkness. Instruct me how I may describe You!" (22:3).

The Saint is over-whelmed with delight at visualizing the gracious Feet of God and prays to bestow Them on him and worships:

"Obeisance to You! Graciously bestow on us
Your blossom Feet! Oh! the Primordial of all things!
Obeisance! Graciously bestow on us Your
rosy tender Feet, the end of all things!
Obeisance to the golden Feet, the source of all beings!
Obeisance to the flowery Feet, the bliss to all beings!
Obeisance to the twin Feet, the salvation to all beings!
Obeisance to the lotus Feet not visualized
even by **Vishnu** or **Brahma**!
Obeisance to the Feet of golden flowers which
make us HIs so that we may be redeemed!
Obeisance to You!" (7:20).

"Oh! King! Though I was blessed to see Your anklet-girt Feet with rejoicing mind I have not been blessed to merge with Them. Oh! Lord Kindly do not forsake me!" (6:15).

As the saint himself has said, it was only with His Grace he was enabled to pray to Him. It was only when he prayed that he should be endowed with unintermitting love for Him, it was granted. It was only when he, with that love for Him, thawed and melted, He bestowed on him His pleasant Grace. It was only when his body and soul melted and melted, He entered his mind. It was only when he prayed with undying love He condescended to

enshrine in his body and rooted out his (**Malam**) bonds. It was only when he complained about the wanderings of his mind for women and the unmelting carcass of his heart, He was pleased to entertain his mind with His Light. It was only when he was persistently and incessantly praying for His Grace, He showed His Grace as supreme Effulgence. It was only when his body, bones and soul melted, He graciously showed His Feet. It was only when he devotedly prayed and prayed, he was able to visualize his own self. It was only when he wept, melted and yearned, He showed His presence in his soul. Again it was only when he prayed and prayed He condescended to enter into his corporal body for transforming it into a celestial body. Here at this stage the saint sings his experience as:

"Let us sing beating the trumpet of **Thellenam** how Civan assumed a form to the delight of the people of the world! Let us sing how He casting a benignant look that the very embryo of my birth may burn out, entered my mind and turned me into the treasure of Bliss" (11:5).

"Is it not through communion with the Lord of resplendant **Thillai** that He entered me melted my bones, wiped out fully the might of my past **Karma**, extirpated my sorrow and purified me fully?" (40:3). "Severing the bonds which caused me turbulence like the waves of the sea, He entered and filled my body and soul" (34:6).

"Let us sing of Him Who merged in me as honey in body, as ambrosia in soul and as sugar candy in feeling and graciously bestowed on me the path to Him which even the heavenly beings do not know" (8:16)

"The great One who abides in **Thirupperunthurai** entered me and enslaved me. After melting my bones He is in my mind, in my eyes and in me fully"(34:4).

"Who am I to embrace His Feet? He offered a seat to me, a cur! He entered my corporal body! He mingled with my soul! He will never part from my mind !" (34:2).

"Oh! King ! When is the time to come when You will graciously bestow on me a mind which experiencing You Who have entered my flesh will melt with love and swell with bliss?" (32:10).

"Oh ! Primeval One ! You showed meYour resplendent holy body and took me into Your service but without bestowing on me the noted great state" (33:10).

On being blessed to see the Feet of God, the heart of the saint melted like wax faced with fire. He worshipped, wept, trembled, danded, shouted, sang and prayed. His tears trickled increasingly. His heart throbbed with pure love. His body was shivering in unison. (4:60-62). The saint says, that "Not despising as a little thing the greatness of the grace of God of heaven, Who came down on earth in human form of the Supreme Master (Guru)", he worshipped and prayed to the Sacred twin Feet. His very bones softened and melted; his heart yearned with sigh after sigh; the river of love overflowed the banks thither; his senses coalesced, his speech stumbled, the hairs on his body stood on end, the palms folded in worship, his heart blossomed out, his eyes flushed with delight, droplets dewing on them; he clamoured" Oh! Lord! Oh Sire! Obeisance to You!" (4:80-85).

He has sung further how God appeared to him in different forms. He made his appearance in the guise of a human priest - supreme Master-to show His holy Feet.

5. (e)As Anthanan

"Let us sing of the compassionate **Anthanan** (Priest) Who condescended to take pity on me and Who by HIs inconceivable

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sweet grace appeared as an effulgence to make His light shine inside my innermost being" (8:18).

"Let us sing, beating the trumpet of **Thellenam** of Civan who came in the guise of **Anthanan** so that we could see His holy Feet which even the venerable Vishnu going in search of, as a boar did not perceive" (11:1).

"Oh! bird **Kuyil!** Listen to me ! The Lord of the Devaas came in the guise of **Anthanan** and showed me His beautiful rosy Feet! Saying "This man here is Our man", He enslaved even me graciously! Invite Him of lovely hue by your song!" (18:10).

5. (f)As Knight.

"Obeisance! Knight ! You made even me a one! and placed Your Feet on my head !" (4:129-130). We are not able to comprehend the meaning of making him "a one".

5. (g)In Three Forms. (Male, Female, Neuter)

"Oh! luminous One! Oh! rare to be known feminine One! Oh! ancient masculine One! Oh! You of neuter aspect ! See that You do not forsake me!" (6:2).

"Oh! damsels! Let us sing of the Feet of Him Who is the female, the male, the neuter!"(7:18).

"Behold Civan Whom even the Devaas do not know! Behold HIm with the aspects of the male, the female and the neuter !" (3:56-57).

"When the great Lord who owns me and Eesan, the Bestower of grace will graciously rise in me, the differences of female, neuter and male and even "we", will occur no longer" (49:5)

"He hid Himself from those who boasted to see Him by some rare device, He appeared to them as a male, changed to a

neuter form and disappeared as female with a shining forehead, thus hid His true self from them" (3:134-135).

"Is there a marvellous deed similar to this which my Father, Lord and Civan who is male, female and neuter too, did in making me His own?" (5:29).

5. (h) With Her-His Grace.

"I cannot understand the miracle of my Lord Who came as a rare companion without parting from Her, His Grace to the accompainment of tinkling anklet on the rosy Feet and made me His." (41:4).

"I cannot understand the miracle of the Sea of Grace Who coming along with Her, the delicate Dame and imparting grace to me who is wandering about in the Company of women, graciously united with me" (41:6).

"Let us sing and beat the trumpet of **Thellenam** with a wave of tears on our eyes, of the manner in which the Lord came down on earth with the Dame who capers on the hill, as His Partner and imparted Grace to me" (11:6).

"Behold Eesan whom everyone is entitled to apprehend! Behold Civan whom even the Devaas do not know! Behold Him Who is female, male and neuter! Behold Him Whom even I saw with my eyes! Behold the Ambrosia which pours grace in abundance ! Behold! that I saw the greatness of His mercy! Behold He stepped on earth with His rosy Feet for my sake! Behold that I was convinced that He was Civan! Behold that He in His grace enslaved me! Behold Him! Who has Her with flower-like eyes as a part of Him! Behold simultaneously Her and Him!" (3: 58-65).

While He hid Himself to a host of searching multitude right from Thirumal (Vishnu) and even to a crowd of seers and saints who strived hard to see Him and who raised a hue

and cry with garlands to fetter His Feet if and when they found Him. Hiding Himself to them he showed Himself to Saint Maanickavaachagar in the guise of a priest and made him His own. There he sings, "I with undying love melting my bones wailed with lamentation. I clamoured aloud and fell down with my head all topsy-turvy, rolled and wailed (3:149-153) when He showed Himself to me!"

"While He hid Himself from even **Brahma** and **Vishnu** who searched for Him, He shone for me with a golden light comprising the lightning-like flash of a heap of emeralds and a cluster of rubies! That Effulgent Being Who for my sake coming today without any effort on my part took abode in me and delights my mind as an eternal spring! I am not able to bear this body which spells ruin. It is not able to contain the sea of His exquisite bliss which over-runs it with waves! Obeisance to Him! He, made for me a divine body instead, which yields ecstasy. With sweet honey he fashioned my limbs anew" (3:115-126).

"He became very near to me as a fruit on the palm. I know not what to say! Blessed You! Is this proper? I, a mere cur cannot sustain this! I cannot comprehend what You have done to me! Ah! I am dead! I know not what You have in Your grace given to me Your slave! I am not content with mere sipping nor can I swallow! Like waves of the sea of milk and like water in mid sea on full moon day, He ordained sweet ambrosia to fill the core of my mind to over-flowing and to collect in each hair-root of my body. He injected sweet honey into the cur's frame. He pumped streams of marvellous ambrosia right into the holes of the bones. He fabricated a new form as if with my melting heart. He created an ecstasy-bubbling body for me. Ultimately He mixed even in me of lowest rank, Mercy's pure honey with His Grace and made me of surpassingly sweet ambrosia and thus made me be!" (3: 156-182)."(The expression "made me be" may be enterpreted as meaning that as soon as the

Lord Civan gave the saint an ecstacy-bubbling celestial body and filled it with His Mercy. Grace and Ambrosia the Saint had been taken by the Lord to a state from which he would never return to the mortal world, i.e., the Lord let him "be or exist" with or in, Him.)

Thus the saint marched in state on the Path of Liberation and reached God.

6.The Transformation

Let us trace how God transformed the corporal body of the Saint Maanickavaachagar into a body of Bliss. This is actually the formation and development of ambrosia in his body even displacing the marrow of his bones. The saint wonders whether there is any other marvellous deed akin to what God has done in him. Ridding him of all fears He made his heart to thaw and entered it making ambrosia well up in it (5:29), as He is Ambrosia in the minds of those who thaw and melt for Him (4:142). He has sung that His jewelled flowery Feet entered in him, softened his mind and made ambrosia well up in it (23:1), (22:1). God entering in him that he may no longer be tossed about by birth and death, bestowed His grace on him, by ordaining a mysterious flow of marvellous ambrosia in his body. So he sings "Oh! My owner ! You have bestowed your Grace-filled ambrosia and I have gulped it. But I choke as I am not destined to swallow the ambrosia due to my Karma. Give me honey-like water to drink as I am suffering. This slave is Your Protege" (24:10). He has disclosed the great secret of his achievement here. "The Lord abiding in **Thirupperunthurai** showed me His Feet saying, **"Behold these in your body as ambrosia welling up and welling up in it!"** "Our heads will rest and flourish at such perfect rosy Feet! (42:5)". "He ordained sweet ambrosia to collect in the hair roots of my body" (3:170). "He pumped streams of marvellous ambrosia right into the cavities of my bones" (3:174). He fabricated for me an ecstasy-bubbling body as if with a melting heart pumping pure honey of His Mercy mixed with sweet Ambrosia" (3: 175-178).

As He Himself pointed out to the saint to behold His Feet in him as ambrosia wells up in his body, the transformation of his body into a celestial body to rejoice and

experience God has started. His corporal body could not contain the sea of Bliss flooding in him. So he cries out, "I know not what to say. I a cur, cannot sustain this. I cannot comprehend what You have done to me ! Sweet ambrosia has filled up my mind to overflowing! I am not content with mere sipping nor can I swallow it in ! I know not what to say! Is this proper? Blessed be You!" (3:163-170). The Effulgent One without any effort on the part of the saint appeared that day and did away with his body which was to perish. He of His own accord took abode in him and made for him instead a divine body which yielded ecstasy (3: 116-120) and delight.

6. (a)Who is (chathurar) skilful and cleverer?

Doing away with his body does not mean destroying the body. It is merely a transformation or metamorphosis into a divine body. This body of bliss is needed not only to contain the flooding ambrosia but also to bear the offer of Civan-hood and enjoy eternal Bliss. Actually the saint has been converted-body and soul-into God-hood. This fact has been explained by the saint himself. "Oh ! Bliss! I have caught hold of You firmly! Oh ! Flawless Gem ! You have made my foul and fleshy body mellow pore to pore and entered it as if it is a lofty golden temple and melted all my bones" (37:10). "Oh! My Father! Oh ! Lord! You gave Yourself to me and took me in exchange ! Oh! Sankara ! Who is cleverer of us? I have gained infinite Bliss! What did you gain from me? Oh! Lord of **Thirupperunthurai** ! You have occupied my mind as Your shrine and my body as Your abode. I have nothing to offer in return! "(22:10) "Let us sing and beat the trumpet of **Thellenam** how, when the transcendent Effulgence bestowed on us the unprecedented, rosy spark, we became Civan Himself perishing the body and ego of I and mine (11:4). "Oh ! Mother ! Oh ! Father! Oh ! Matchless Gem ! Sweet

Ambrosia, the precious yield of love! Oh ! Lord **Civa-Perumaan** ! You have bestowed on this worm-infested outcaste perfect **Civan-hood** !" (37:3). The saint in blissful exuberance sings, "If the owner of the bull, my Spouse Who has me as His own enters me, we too shall not pass onwards to go to Him along with all other devotees. We shall no longer gain elsewhere the transcendent Ambrosia which monopolises my love. (49:2) "The experience of Civan-hood by glorious devotees will no longer be obvious. There will no longer be our reaching the transcendent Flame which filling and pervading everywhere exudes ambrosia (49:8). Finally the saint asks with wonder and astonishment. "Who else could gain such a privilege which my Father in His Grace vouchsafed me by teaching the path of devotion to me who was laboriously striving in the company of cussed men who do not know the path of salvation, and ridding my mind of the lust that my old Karma might cease and flee and transforming me into Civan Himself!" (51:1).

This verse seems to be a summary of the formation and development and transformation of his body into a body of Bliss for God Civan to abide in. This means that the saint has merged with God to be in eternal Bliss. God is a body of Gnosis and Bliss if at all He has a body ! For merging with God, that is, with Supreme Bliss, the human body must change or transform lest it perish. It should not be destroyed nor should it die. As the Saint has emphasised in scores of verses, God condescended and chose to abide in him and so He transformed his corporal body into a celestial body and offered him Civan-hood,i.e., he let him be. To enjoy God or Bliss means living in or with God or receiving or obtaining God and to remain locked in embrace with God for ever in eternal Supreme Bliss.

Towards the end of the first Poem the Saint has proclaimed that all those blessed ones who sing the song narrated (Civapuranam) learning fully and realising its meaning will dwell in the sacred place ofCivaṇ and go beneath the divine Feet of Civan while many around them humbly praise them (1:92-95).

6. (b)The transcendent Experience:

Having been blessed to visualize God's Grace as Effulgence the saint is immersed in an un-precedented ecstatic delight. This and the subsequent states of experiences are governed by the Grace of the Lord. The possibility of enjoying these divine stages depends upon the decent of God in him. The love of God in him is overflowing to see Him without even winking. He desires to embrace Him; merge with Him: imbibe His Grace and even to swallow Him! These stages of spiritual experience are beyond normal human perception and we are attempting to conceive the inconceivable, to realize the unrealizable and apprehend the in- apprehensible. At this state of supramental trannquility the saint speaks not: He knows not what happens! He sings, "I know not myself even as I! Nor do I know the recurrence of day and night! He Who has transcended my mind and speech maddened me. I do not know the wiles He has played on me. I know only the Divine Flame! (34:3)". He is fully surrounded by a beam of light and transcendent Flame. This is but a preparation for the next higher and supreme state of Bliss perhaps known as **Civa thuriyam**. This is the state in which God-Civan bestows upon the devotees the transcendent Civan-hood. This is the state which the great Upanishads and Agamas and most of the philosophic doctrines including (the true) Caiva Siddhantha Philosophy conceive of. It is Bliss ! As the saint has no self of his own,

he is in God- Civan and God-Civan transforms him and takes abode in him. Rather he has become Civan Himself or God Civan has merged in him and he is in eternal Bliss. He is said to enjoy the highest spiritual experience known as **Civa thuriaatheetham** beyond which God-Civan pervades as supreme Effulgence (4:195).

It is worth referring, at this supreme state of spiritual experience, to one of the verses of Thiru-Vundhiaar - one of the early metaphysical treatises of Caiva Siddhandha doctrine. (There is also a decad of 20 verses (No.14) under the same title in Thiruvaachakam). In these, poems each verse ends with a suffix "Vundhee parra" which means. "push off and jump with your toes and fly about". This term seems to be a game of dance by girls in the past. It has been translated as bounce for joy. So the verse under reference may be rendered as, "Bounce for joy saying the fact that He (of the divine) has become he (of the human) is due to His Grace! Else he cannot be (become) He; bounce for joy saying that he (without which) is he for ever! (Thiruvundhiaar -40). It is tantamount to saying that without His Grace, the devotee can never, become God or rather God out of His Grace has condescended to transform and become the devotee. There is relevance to compare, at this stage, the great utterance of the **Sama Veda** - **"Aham Brahmasmi"** which means, I am Brahmam- God. This sacred utterance has been commented as, "I am not - He is all. There is no being but God's. This is the extreme of humility and self- abasement". The devotee therefore, has evolved into God or become God as He has chosen to abide in him. This is nothing but God living in God-made-God. This is what this devotee has achieved and become, the eternal Bliss.

b. (c) The Eternal Bliss.

Thaittriya Upanishad has enumerated step by step and has explained the greatest Bliss of the Eternal spirit in chapter 8 of Brahmananda Valli.

"Behold this exposition of the Bliss to which Ye shall hearken. Let there be a young man excellent and lovely in his youth, a great student; let him have fair manners and a most firm heart and great strength of body and let all this wide earth be full of wealth for his enjoying. That is the measure of bliss (1) of the one human being. Now a hundred and hundredfold of the human measure of bliss is the one bliss (2) of men that have become angels in heaven. And this is the bliss of the Veda-wise whose soul the blight of desire touches not. A hundred and hundredfold of this measure of divine angelic bliss is one bliss (3) of the angels in heaven. A hundred and hundred fold of this measure of divine angelic bliss is one bliss (4) of the fathers whose world of heaven is their world for ever. A hundred and hundred fold of this measure of bliss of Father is one bliss (5) of the Devaas who are born as Gods in heaven. A hundred and hundredfold of this measure of bliss of the Devaas is one bliss (6) of the Devaas of work who are Karma Devaas who for the strength of their deeds depart and are in heaven. A hundred and hundredfold of this measure of bliss of the Karma Devas is one bliss (7) of Indra the king of the Devas in heaven. A hundred and hundredfold of this measure of this bliss of Indra is one bliss (8) of Brihaspathi - the priest of the Devaas. A hundred and hundredfold of this measure of the bliss of Brihaspathi is the bliss of (9) Prajapathi - Brahma. (This bliss is called **Brahamanandham.** A hundred and hundredfold of this measure of Prajapathi's bliss is one bliss (10) of the **Eternal spirit.** And this is the bliss of the Vedawise whose soul the blight of desire touches not;

The bliss of the Eternal God from which words turn back without attaining and mind also returns baffled. Who knows the Bliss of the Eternal God?".

This is the Eternal Bliss enjoyed by the Devotee when God graciously offered Him Civan-hood at the ultimate state of **Civathuriaatheetham.** The saint Maanickavaachagar while enjoying God Civan, blissfully prays, "Oh! Flame ! Who have transcended even the **Thuriyam** state ! Obeisance to You!" (4:195). "I saw at Thillai the infinite Bliss Who transforming me into **Civan Himself** made me His own!" (31:1). Having reached the supreme **Thuriyaatheetha** state the saint sings, "Let us dance by the Grace of the Father who makes my mind **Civan-imbued** and transforms what-ever I do into an act of consecration to Him" (15.6). "Let us beat the trumpet of **Thellenam** singing how when the supernal Effulgence bestowed on us new red light, we (I and mine) perished and became **Civan Himself**". (11:4). Further the saint has mentioned that God transforming him into **Civan** Himself and made him his own (51:1). This is perhaps the supra-mental transcendent experience which our mystic has achieved!

Categories of Caivism.

Worshippers of God Civan are distinguished into three kinds depending upon their cult they follow in Caiva tradition known as Caivam. They are :

1. **Vaideega Caivam.** This is based on the Vedaas. The ultimate goal is to reach Civan in **Kevalaadhvaitha** state. The attainment of the soul is Jeevan Mukthi.

2. **Siddhantha Caivam.** This is based on the agamas. The ultimate goal is to reach Civan in **Suddha advaitha** state. the attainment of the soul is Jeevan Mukthi.

3. **Veera Caivam.** This is based on the upanishads. The ultimate goal is to merge with Civan in **Civaadvaitha** state. (This is also called **Civa-Samavaaya Caivam**). The attainment of the soul is known as union. Veera Caiva philosophy alone speaks of transformation of the material human body into a body of Grace and then bodily merger with Civan ultimately transforming itself into a body of Bliss.

The attainment of Saint Maanickavaachagar is Civan-hood. It is transformation into Civan Himself. "Making me His own the Father transformed me into Civan" (51:1).

God converted him as Civa Himself and has been abiding in him. Rather the saint is in God Civan in Eternal Bliss !

7.Advaitha union

Although the Bliss and attainment of Civan-hood by the soul is dealt with in the 11th verse of **Civagnanabotham**, the Caiva Text of 12 verses, its divine union starts in the 10th verse itself. It declares: "When He Himself becomes the soul in the method that He becoming united with it and it (soul) being alone inseparably in Him and when it stands established in the device of the Lord, there will no longer be the bonds, illusion and potent Karma". While the soul has become verily the God in **Advaitha** union in the flood of supreme Grace, it can only realise that there is no self of its own separately and He is in everything and in Him is everything. Thus the soul becoming Civan Himself, enjoys eternal Bliss. The great commentator **Civagnana Yogi** has very appropriately quoted the following verse of Saint Maanickavaachagar in elucidating the deep ideal and content of the 10th verse of **Civagnana-botham.** "Oh! God Civa dwelling in Thirupperunthurai! You-none-but You-ness goes forth and goes forth into all things atom by infinitesimal atom till You alone are! You are not a particular thing and without You there is nothing! Who can perceive You as Thou art" (Thiruvaachakam! 22:7).

If the feeling of self (I and mine) pervades in the soul distinguishing itself from God, He graciously identifies Himself with the feeling of the soul such that there occurs no longer any God for the soul to imagine separately. Therefore when the soul goes forth and goes forth, into all things diminishing and diminishing atom by infintesimal atom, He slone is there! The nature of God, therefore, is that He containing in Himself the aspects of each and every being, becomes the sole Being. In the case of the saint God is more so as He has converted or transformed him and offered him Civan-hood.

Saint Maanickavaachagar in the "Decad of Union" (27) while singing about the characteristics of (**Advaitha**) non-duality asks "when am I to remain locked in mystic embrace with my unique Gem, the golden Hill, the unpierced Pearl, the abode of Mercy and delicious Ambrosia who gave Himself to me?" (27:1). Here the saint has clearly pointed out the significant Advaitha union with Civan Who has given Himself to him (i.e) Civan-hood. This union can easily be perceived as the **Saint-Civan Advatham**, be it metaphysically **Suddha-Advaitham** or **Civa Advaitham**. The sub- title of this decad simply confirms the characteristic union of the saint with Civan, it being **Aththuvitha Ilakkanam**. In order to fructify this embrace and union, God had already ordained for him an ecstasy-bubbling body (3:120, 178) filled with marvellous ambrosia right even into the cavities of his bones. Such a body is needed to embrace the Lord Supreme. How can this celestial body made out by God, perish when it is meant for the ultimate and everlasting merger and **Advaitha** union with God?

Now let us think of the decad (26) in which the saint speaks about" the characteristics of salvation or deliverance". He sings, "God lifted me up, cleaned me of the past lust, made me sparking Grace of Effulgence and initiated me into the fold of His devotees" (26:8). It is generally said that the theme of Thiruvaachakam and the ambition of the saint appears to be a plea for admission into the galaxy of His devotees. Quite fitting to the sub-title in this "Decad of mystery" (26) the saint sings about his admission into the band of His devotees in all the 9 out of the ten stanzas and admires "This mystic event we witnessed!" This is perhaps a prelude to be included in the waiting list to remain locked in embrace with God as narrated in the next Decad, Decad of union (27) where he sings about the charecteristics of Advaitha union.

The Decad **Thiruvenba** (47) speaks further about the celestial state of those who have attained union with God. The saint points out clearly. "The light effused by the Lord of **Perunthurai** Who has stationed in my mind bestowed the path of no more return of birth on me"(47:7). He sings further "The Lord of **Perunthurai** filled me with frenzy; set me free from birth; thrilled my soul with speechless fervour; the Sire in exceeding Grace made me His own; the balm for all my pain, the deathless Bliss will make me God-mad (47:6).

In the Decad, "Garland of rapture" (50) which contemplates on the desire for experience of Civan, the saint questions, "Who is there to calm my fears if You do not bid me to come to Thee? Are all those who are doomed to die, of my standard? Won't the devotees say that this (death) is undeserved in my case? Oh! Dancer of Thillai! I tremble! Will you please console me at least now?" (50:6).

Moreover, the saint has reiterated in the last poem, "Decad of amazement" (51) which speaks about the ineffable enjoyment or "Not knowing how the experience came": "I was fit only to be born in this earth and to be wearied with life and to drop down dead. God bestowed upon me inconceivable love, enslaved me and applied sacred ash even on me so that I may reach the pure path of devotion, Who else could gain the Grace showered on me?" (51:4). In the same decad the saint narrates in the first verse which is the quintessence of Thiruvaachakam, "I laboriously toiled and moiled in the company of cussed men who do not know the path to liberation, salvation and final peace. My Father taught me the path of devotion. In order to wipe out my old Karma He purged the lust of my reasoning mind. Then He transformed me into Civan Himself-pure Bliss-and made me His own. Who else could gain such a privilege with which my Father in His Grace blessed me!" (51:1).

If one deeply ponders over these utterances of the saint with a sense of devotion, saint Maanickavaachagar attained Civan-hood in the same order in which he has summarised in the first verse of the last decad (51:1) of Thiruvaachakam. This alone appears to be relevant and appeals to reason. The traditional legend also corresponds to the attainment of the saint towards the end of his worldly life. A multitude of reverential devotees witnessing. the saint walked towards the golden Assembly of Thillai temple. Suddenly there appeared a huge effulgence in which the saint Maanickavaachagar disappeared He attaining Civan-hood. is in everlasting **Advaitha Union** with the supreme God Civan.

7. (a) What is this Advaitha (non-dual) union of Civagnanabotham?

In the same way the great **Civagnanabotham** says that the soul after being enlightened that it is not alien will go towards the sacred Feet of God, in verse number 8 and that the soul will reach the Sacred Feet of God with unswerving love in verse number 11. The scholarly commentator, **Civagnana Yogi** says that the soul realising the advaitha nature of God in him will reach with love the sacred Feet of Civan, which means the supreme blissful experience of God. He has very skilfully interpreted the term **Advaitham** which is famous in **Civa-Siddhantha** philosophy. The literal meaning of this sanskrit term **Advaitham** is, " not two but one". He has not only rejected this normal meaning but other kinds of interpretation of **Advaitham** by a process of elimination.

1. He has argued that the Advaitha state of the soul and God is not a union (Ikiyam) just as mixing of the river water with sea-water. As this union of non-different substances appears as one substance after union, it may safely

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be called one-ness and need not be called as **Advaitham.** Further when the soul and God are united the fundamental character of the soul that it can unite with odd matter and understand things, will be lost when it is in such a union at liberation.

2. He has argued that it is not copulation (caiyogam) just as mixing of milk and water as the diffusing property of the two different substances will no longer be there in their union.

3. He has argued further that it is not a kind of formed union made out by some relevance or other as it does not convey the meaning of Advaitham which term resulted to signify and stress the contention of the great saying of the upanishad, **"Thatvamasi'.**

4. He has argued that it is not (Samavaayam) inseparable oneness just like sound and music as it is not different from a kind of (Thaathanmiyam) union inseparable for ever and in which there is no complete union of two objects as in the simile.

But he has very cleverly interpreted **Advaitham** in the light of the great saying **'Thatvamasi'**. According to him this term means in the first person, "That I am", in the second person, "That you are", and in the third person "That it becomes you" or "That you become". In these meanings one will find that there are two clearly different objects, such as 'That' and 'You' and that these two, objects God and soul respectively have such intrinsic faculties of uniting one with the other that they maintain the three characteristic principles of **Advaitham** as (a)'be united', (b) 'be together', and (c) 'be separate in their union. Further, 'That' is one object and 'You' are another object. How is it that one object becomes

the other in the union? In order to remove the doubt of the possibility of the one becoming the other and the 'one' depending on the 'Other', coveying forcefully the significance which it exhibits on the specialised relationship of the two objects, is the content and meaning of **Advaitham**. Besides, he explains the **Advaitha** monism of soul and God by posing three questions.

1. Will the soul be lost after union with God?
   No; as the soul is one of the three ever-existing entities.

2. Will the soul be lost before union with God?
   No; as there will be no object to unite with God.

3. will the soul be existing as such in the union along with God?
   No; as there will be two objects and the union may better be called (Dhwaitham) dualism and not **Advaitham.**

But then what happens in the union of the two and yet called'not two'The malam of the soul will by then be dispelled when it unites with God just as common salt dissolving in water where the hardness and roughness of the salt are lost when it dissolves in water without losing its individuality. But **Advaitham** is not a mere union as this, it is still more. In the mystical union soul and God while remaining of course, metaphysically distinct, are practically one. The commentator has very skillfully explained the Caiva Siddhantha interpretation of **Advaitham** as a kind of (**Thaathaanmiyam**) union inseparable for ever maintaining thereby the three principles of the two uniting entities such as 1. "be united", 2. 'be together', 3. 'be separate'. All these three characteristics should be found in the **Advaitha** union of the

soul and God. There are two kinds of (**Thaathaanmiyam**) union inseparable for ever:

1. One object or substance will by its own features or characteristics differentiate itself into two and appear as two substances or objects just like music and sound. Though music is one, it may be differentiated into music when it appeals to the finer sense and sound when it is heard as gross noise. In this union sound is inseparable from music and so this union is known as **Thaathaanmiyam** but not **Advaitham**.

2. Two objects or substances will by their properties, qualities and similarities, while being distinct unite and will appear as one object or substance just like salt in water. This union is called **Advaitham** union of soul and God according to **Caiva Siddhantha** doctrine. More appropriate example is light of the eye and its perception by the soul.

Besides, the soul is or has become gross wisdom and God is subtle wisdom. These two are in the **Advaitha** union. One cannot see them separately or individually as soul and God. So when one desires with an eye to see the soul there is no God; and with an eye to see God, there is no soul and with an eye to see the blissful union of both, the Bliss cannot be seen as his doubtful ego proceeds before his vision.

8. The Divine Hint

The saint discloses in the "Decad of Wonder" that God expressed a subtle and brief word. It is likely that that divine expression may be, "Ah Ah!" which occurs in about eight stanzas of Thiruvaachakam. This significant term is the call of God meaning mostly "Come here". There are two more stanzas in which God specifically hailed him "Come!"

The Saint prays "Obeisance to you! Oh king! Confer Your grace on me by saying "Ah Ah!" (4:99)

The saint in sub-decad-Steeped in Bliss, sings, "Removing my falsehood and enslaving me bid this dog "Aa Aa"- "Come unto me!" so that I may again and again pray and pray, die and die, and come and come to worship You" (5:74).

In the decad 44-sub-title- "Joy of unceasing bliss" the saint prays, "Oh my Owner! graciously say "**Aa Aa**" so that I may be consoled by meditating on You as my Ambrosia" (44:5)

In the decad 25-sub-title-"Characteristics of a soul", the saint longs in pathetic strain, "Oh Gem of a priest whose role is to guard and enslave me! I long for You to look at my face and say, "Aa Aa". Oh my king, call me to dismantle this pus-exuding, fly-infested dirt-overlaid walking frame of mine" (25:3).

In the decad 50 Sub-title- "Desire for experience of Bliss", the saint pleads, "If You do not bestow grace and say, "**Aa Aa**" who is here to tell me, "Don't fear?", Will it not end in this wicked one being ruined? Are those who die, of my standard? Won't the devotees say that this (death) is undeserved in my case? Will You not console me at least now? Oh Dancer in Thillai! I am perplexed". (50:6).

In decad 27-sub-title-"Characteristics of non-duality" -the saint questions, "When am I to remain joined in mystic embrace with my flawless Gem Who enslaving me and taking me into His service hailed me, "**Aa Aa**" with all this vast world as witness" (27:5).

In decad 33-sub-title- "Surrender of the soul" the saint asks, "Oh Our King! I was under the impression that to dispel all my troubles You enslaved me. Oh Lord of the Land of Bliss! Having exclaimed "**Aa Aa**" in Your grace, why have You not dismantled this sinful body? Having hailed, if You punish me without taking me into Your service, will any gain accrue? (33:2).

In decad 23-sub-title- "Immeasurability of Bliss" the saint sings, "Oh heavenly One! You in Your grace appeared, said to me graciously "**Aa Aa**" and rid me of my fear. Even after I dived, drank, and was satiated in the ocean of Your grace, I do not melt. I am distressed as all pleasures over-whelm me" (23:10).

In decad 10-sub-title- "uniting with Civan" the saint expresses, "Even after finding me lacking in love equalling with that of **Kannappan**, my Sire accepted me so graciously and commanded me with heavenly grace "Come hither"! (10:4).

In decad 11-sub-title- "Merging in Civan" the saint exclaims, "**Ah Ah** Civan rare to **Ari, Ayan, Indra** and the heavenly beings hailed even me "**Come! Come!**" and made me His own forcibly in this world. Let us beat the trumpet of **Thellenam** singing of my **becoming a very God** when He etched the imprint of His flowery Feet on my head" (11:7).

In decad 45-Sub-title- "Relating the experience of limitless rapture" the saint happily declares, "Oh You Who have been called **"Aa Aa"** and have lovingly become His slaves of our mighty King! Come and gather together. The time has come to go leaving the unreal and enter beneath His Feet. The flood of grace mingling unceasingly with our heart dissolves it into His experience" (45:1).

There seems to be a great significance in the subtle expression of "Ah! Ah!" or "Aa! Aa!" as it is a divine call of God. This term means "Come here!" in most places. If we carefully arrange the verses in which this expression occurs in the order of sequence of the experiences of the saint, and study them a bit deeply with their respective sub-titles of the Decads his spiritual evolution will become evident.

1. In the first place the saint prays to God to confer on him His grace by saying "Ah! Ah!"(4:94)

2. Secondly he pleads, "Bid me to come unto You!" in order to pray again and again and be steeped in Bliss even if he were to die and die. (5:74)

3. He entreats, "Graciously say "Ah Ah!" so that he may be consoled by meditating on Him for unceasing Bliss. (44:5).

4. He expresses the ambition of his ripe soul, "I long for You to look at my face and say "Ah Ah!" (25:3)

5. Indicating his desire for experience of Bliss he argues, "If You do not say "Ah Ah!" Who is here to tell me "Don't fear!" He is a bit annoyed but asks "will You not console me at least now!" (50:6)

6. God has hailed him. "Ah Ah!". The saint lovingly poses, "When am I to remain locked in embrace as the characteristic feature of non-duality." (27:5)

7. Surrendeing his soul he questions, "Having exclaimed, "Ah Ah!" why You have not dismantled this sinful body, my Lord?" (33:2)

8. The saint has been blessed fully and he is unable to bear the immesurable Bliss. He labours to express his feeling, "You graciously said "Ah Ah!" and rid me of my fear. But I am distressed as all pleasures overwhelm me". (23:10)

9. In order to unite with him God graciously calls the saint, "Even after finding me lacking in love equalling that of Kannappan, You commanded me, "Come hither!" (10:4)

10. The saint exclaims, "Ah Ah! " as Civan rare to the heavenly gods hailed him, "Come Come!" to merge with Him. (11:7)

11. Relating the experience of limitless rapture the saint addresses His sages, "Oh You Who have been called up "Ah Ah!" come and gather together. The time has come to enter beneath His feet!" (45:1)

Therefore one may observe that the expression of "Ah Ah" has played an important role in the spiritual development of the saint.

(It must be remembered that the progression of the saint's spiritual development does not coincide with the progression of the Decads which have been sung at different places on different occasions).

9. Does the saint dread death?

Saint Maanickavaachagar complains to God that his body and life being bound by the remarkable ropes of **Aram** (good deeds) and **Paavam** (bad deeds and sins) and wrapped all over with an external skin in order to hide the worm-infested grime with nine outlets excreting foul drippings, has become a veritable den of all sorts of miseries and sorrow. He is bewildered due to the thwarting mind as the five senses are seducing him. With these equipments his frustrated mind is not thawing and melting with love for God and thereby he is deprived of the grace of God and the benefit of gaining the human body (1:52-55). Instead, he has been believing this foul nest with wall of flesh and leaking false roof ridden with rotten serum and worms, as real and has been living in it though tossed about in the whirlpools of the sea of troubles (26:7). He is pained for his precarious plight and feels that he has become a wild tree bearing in vain the burden of this flesh- ridden body while heaven-bent men of the world keep on performing Thavam--pious and penitent meditation (34:10). So he prays to God to call him unto Him as his body, mind and senses are bent upon ruining him.

"Oh Partner of the Dame (**Umai**) of fawn-like glance! Oh Honey who came here and made me Your own! Oh Ambrosia! Oh Essence of the sugar-cane! Oh Civan! Oh King of Thillai in the south! While those who have fallen in line with Your divine will, merge in Your jewelled Feet, I continue to remain here guarding this fleshy frame of worms. Oh my Owner!" (5:55).

'Oh my King! I cannot remain in the garment of brawn and bones tied up by white sinews and covered by skin. Oh rare Ambrosia who is beyond men of every sort! Oh Father! Behold that

I long to see You. Do call me unto You Oh beauteous great One!" (25:2)

"Obeisance! Oh my Lord! I am grieved for this grace-less walking cell full of bones, filth and dirt clinging and tormenting me. Oh beauteous great one! Behold that I long to reach Your flowery Feet and abide seeing for ever Your light of grace with thawing and melting heart" (25:4)

Though he is disgusted with his miserable body and deceitful senses which are after sensual pleasures of the world, he is not willing to part with them. He is cognisant of the fact that his mortal physic is susceptible to decay and death if his seductive senses are left uncontrolled (31:1). He feels that all his sense organs, senses and heart are not for seeking the Grace of God: He therefore condemns the succourless carcass of his heart:

"Dance you do not for the jewelled Feet of the Dancer. You do not have love for Him; you do not sing with melting bones; you do not feel distressed; You do not bow down to the blossom Feet of the Lord; you do not deck your head with Them nor do you deck them with flowers; you do not seek for Him in street after street; You do not wail for Him. I do not know what is to be done with You!" (5:31)

He is therefore overwhelmed with grief on several grounds: (I)His inevitable (-**Karma**) bond which has fastened to his mind from its very inception causes all sorts of affliction and misery. (II) In order to extirpate his **Karma**, God's grace must be sought: but his mind is after the charm of the maidens and adds more and more sin to the vast multitude of his past **Karma** instead of seeking the method to wipe it off. (III) His senses are heading towards anarchy and ultimate death and

the evil birth that follows it. (IV) His body is full of dirt and filth and is likely to perish at any moment. (V) His prayers with all these worries are not adequate to gain His mercy. (VI) He feels that he is still too far away for His Grace. (VII) He is conscious of His true devotees and sages gulping the ambrosia of His grace and reaching His flowery Feet while he is left behind as an ownerless bull. (VIII) The mercy of God has not yet been shown to Him and he has to pray to Him with true love and meditate for gaining His Grace in order to reach His Feet.

With all these endless and miserable worries, he believes firmly that the Lord of **Perunthurai** will make him God-mad, sever his birth, and the undying Bliss of Medicine will enter his mind and will make it ineffably intoxicated with Bliss (47:6). He strongly feels and asserts that the goal of gaining this body is to catch hold of that transcendent Being Who pervades like fragrance from blossoming flowers (26:9). He therefore, prays and prays to Him to arise and bestow His grace on him:

"Oh Bridegroom of the awe-inspiring Goddess! Your saints who casting off their bonds and dwelling in heaven, calmly perceive You in themselves, have come as fair maidens with beautiful dark eyes and worship you in the manner of human beings. Oh You our Lord-Civan Who abide in **Thirupperunthurai** surrounded by cool fields where red lotuses blossom! Oh our Lord Who severing this birth bestow Your grace on us and make us Your own! Graciously arise in us!" (20:6).

He also discloses that **Maal** (Vishnu) and the flower-seated one (**Brahma**) seeing that this earth is the only world where Civan redeems and saves one and saying, "We spend our days here (in heaven) in vain without going down to the earth and being born there as human beings", long and

yearn for Him (20:10). Speaking thus about the value of the human body, he mourns whether the omnipresent God would rise in his body at all before he dies. In a desolate mood he asks, "Oh God Who regarding me a thing of worth entered my heart and made me Your own! Oh Dancer of the golden Hall! If You discard me without bestowing Your grace on me, who is here to tell me, Your slave, "Don't fear!" If You do not say, "Come to me!" I who have parted from You pine for You with bewildered mind and if You do not show me Your galaxy of enlightened devotees, would not people laugh if I happen to die?"(21:8). Further he argues painfully, "Oh King! Should You not bestow grace on me? Will it end in this wretched one being ruined? If You will not say, "Ah! Ah!" Who is there indeed to tell me, "Don't fear!" Are all those who die and perish of my standard? Won't Your devotees say that this (death) is undeserved in my case? Oh God! Oh Dancer in Thillai! I am perplexed. Will You not console me at least henceforth?"

The saint therefore sings in this strain: "Not the least whit shall I fear to be born as any organism, but **What can I do about dying?"** (5:12). While many great ascetics performing **-Thavam-** pious and penitential meditation for endless time and torturing their bodies just have a vision of You, stood by sorely despondent, You took this sinner under Your service. Yet I would not leave this filthy body. Oh my Gem! I am devoid of aching love to see You. With what hold shall I be redeemed Oh my Lord?" (5:54).

"Am I not Your servant? Did You not make me Your own? All those who have become Your own have arrived at and merged in Your Feet. Oh our Lord of **Ćivalogam** (world of Civan)! I will not discard this misery--yielding body. Would I, the hardened one, never find the way to see You to the delight of my eyes?" (5:83).

Although the Lord appeared before him by showing Himself to him, the saint had not reached a mental state where he could straigt-a-way take advant age of this by reaching up to this Lord. Instead, he appeared to be weighted down by the Malam (Karma, ego etc) and goes through agonising paroxysms of self-abasement On the one hand a fervent appeal to God. On the other, He also wants to continue in this birth indefinitely so that he can enjoy the vision of his Lord in the shape of the Ambrosia--honey- sugarcandy Bliss with which he filled every part of his body. What we must make of the relevant stanzas is a plea for continuing to live (and not a plea for death) so that he can continue to enjoy the bliss.

In these two verses, the saint seems not to discard his body as it is needed to have a vision of the Lord and be redeemed. He prays to the transcendent supreme Effulgence - day in and day out for his grace.

9. (a) What happened?

The ardent prayers of the saint with undying love have been answered. God entered his carnal body, mingled with his soul and would never depart from his mind. He bestowed upon him a gracious boon not known by even the heavenly ones(34:2). What is this blissful boon? The answer seems to be imbedded in the "Decad of life-consuming consciousness" (34). He says that he does not know the trick played on him by the Lord of **Thirupperunthurai** as He has made him God-mad and has transcended his mind and speech. He sings, "I do not know myself as I! I do not know the recurrence of even day and night! (3)" He expresses in very clear terms that the Lord has entered his body, melted his very bones and He has established himself there in his mind and in his eyes (34:4) filling up his body and soul without leaving any space (34:6)

and would not part from him any day whatever (34:1). **He exclaims that God has eternally established Himself in his heart and stands transformed into him** (34:9). He is extremely delighted at this supreme spiritual state of ecstasy and is overwhelmed with Bliss. He adores Him, "Oh our Aran! Shall I call You as sweet Honey or Ambrosia? I am unable to bear this!" (34:8). He sings, "Oh our Lord! Our heads will rest eternally and blossom at the flowery roseate Feet which abolishes the unreality of this worm filled body" (42:8), as a prelude for a subsequent experience. He has disclosed a great secret of his experience of how God showed His Feet:

"Our heads will rest eternally and flourish at the large flowery roseate feet of Him who bestowed on me His grace that I may not regard the delusive life as true and of **Him who showed me those resplendent Feet saying "Behold these in your body as ambrosia wells up and wells up in your frame"** (42:5).

Even though the saint has been blessed to visualise His Feet, he is not satisfied with this supernatural experience. Should he leave a body in which he could see His sacred Feet? No; he would like to savour indefinitely the Bliss of the Lord with his mortal frame! He sings, "Oh Lord with an eye on the fore- head! I to the delight of my eyes, saw Your jewelled twin Feet! Henceforth, instead of contemplating on them only day and night to the exclusion of other thoughts, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my serfdom to You"! (33:9).

9. (b). The Metamorphosis

As the sacred Feet of the Lord arise in him, the transformation of the body of the saint has begun. God has

been gracious enough to ordain sweet ambrosia to collect in each hair root of his body. He pumped streams filled with marvellous ambrosia right into the cavities of his bones. with tasty honey He fashioned his limbs anew. Through every fibre of his carnal body He injected sweet honey of ambrosia filling the core of his mind to overflowing. He fashioned for him a new celestial body - an ecstasy--bubbling body with a melting heart (3:156-157;3:169:177).

During this transition the saint experiences all pleasures of Bliss and also at once painful distress. He dived, drank fully and was satiated in the ocean of His grace with all pleasures, He was distressed as all the pleasures and joy overwhelmed him (23:10). He does not know and realise what miracle has been taking shape in his body. He cries out, "Blessed be with You! Is this proper? Ah! Me, a cur, I cannot sustain this what You have done to me. I cannot comprehend. Ah! I am dead! To me Your slave what You in Your grace have blessed I know not! With mere sipping I am not content. Swallowing I cannot take it in" (3:162-167). "I do not wish to bear any longer this body which is not able to contain this exquisite Bliss which overruns it with waves" (3:122-123). The saint expresses his experience in the Decad of "I am not yet dead" the contention of which is "Immeasurability of Bliss of Civan", "**Kallippelaammika kkalangidukinreen**" meaning "I am distressed as all the pleasures overwhelm me with ecstatic delight" (23:10). Thus the supreme Effulgence came for the sake of the saint without any effort in his part, did away with his body which should spell ruin and made for him instead an ecstasy--yielding body (3:116--120).

It is perhaps in this manner the sages of lore might have been transformed and realised transcendent Bliss as our saint has pointed out in **Civapuranam** (poem 1).

"Oh unsatiating spring of Ambrosia in my mind! Oh You Who are capable of dismantling the dwelling of the deceitful senses so that those saints who worshipping and praising You and crying, "Oh Sire! Oh **Aran** we can no longer bear to remain in this carnal body which is subjected to various vicissitudes", have become Reality shedding unreality, may not come here once again and get entangled in birth" (1:83-88). The saint referring to his own body has also sung, "Oh beautiful Effulgence which abolishes the unreality of this worm--filled body!" (42:8:1).

Having been endowed with such a divine body of Grace, the saint recalls:

(1) how he could approach God; "Is it not due to the strong hold of the Enslaver of resplendent Thillai, lovely and golden, that I am able to approach Him and that my mind which trusts Him, may merge in Him lest this frame sprout as a bud in the womb, grow to floret, flower and raw fruit and ripen in vain and die off?" (40:6).

(2) how he could visualize Him:

"Turning down birth itself and wiping out the two-disease and ageing--with their kith and kin, I went to the town of Thillai surrounded by dense groves, reached the hall of gnosis and saw the supreme Principal One" (31:6).

(3) how he was admitted into the galaxy of his sages:

"Listen to the reason why people in the world call me a mad man! Without falling in line with His will and without knowing the way to gain His grace, I have been bent upon dying and falling into the dire Hell. We have seen such a wonder of my Father Who made such a person His own and joined me to His saints" (26:4).

(4) how he was ridden of death and birth:

"Oh King dragon! Go and hum to the Sea of Compassion Whose throat is black, Who stands beyond all powers of the thinking, reasoning, deciding and executing mind and who on my seeking refuge at his feet rid me of the delusion of death and birth" (10:9).

(5) how he could gain his supreme gracve to reach His Feet!

"Who else indeed could gain the grace bestowed on me by the Primal One that I may reach the jewelled Feet of the Lord with a Dame as one part of Him as I who floundering in the vast whirpool called death and birth and was about to sink through over--powering passion in the embraces of beautiful and jewelled damsels?" (51:8).

(6) how he could gain the vision of God:

"Oh great Flood of **Perunthurai** who bestowed unswerving love on me! What is it that You have done to me in front of atheists, allowing them to speak slanders about me? On my praying with love and saying that the unique refuge under Your Foot devoid of death and the evil (birth) that follows it, will be the only sanctuary to me, You came and showed Yourself to me at the sacred Eagle's Hill" (30:6).

(7). how he was transformed into Civan Himself:

"I who was infatuated by the sense organs which would surely cause death and was drifting to fall into cruel hell, saw in beautiful Thillai the infinite Bliss Who clarified my reasoning mind, transformed me into Civan Himself and made me His own" (31:1).

9 (c). Does the saint plead for death?

Saint Maanickavaachagar who has woefully questioned the Dancer of the golden Hall at Thillai, "Oh Gold! Will not

6

people laugh if I were to die and perish?" (21:8) has also sung a Decad of "I am not yet dead"(23). One has to carefully study this title of this Decad as the saint has used the same word **Ceththu** to die, in both the places.

Though the title of this Decad is "**I am not yet dead**" as these words occur in the first stanza the sub-title of this Decad which generally denotes the inner content and quintessence of the Decad is, "**Immeasurability of Bliss of Civan**". As the title and sub- -title of this Decad are seemingly diagonally opposite to one another, a deep reverential examination is needed not only to ascertain the nature of the statement but also to correlate the relevance of the title and sub-title of this Decad (23).

God in His abounding grace appeared before the saint, showed him His twinkling jewelled Feet, softened his soul and had made ambrosia well up in his body (23:1). The Lord mesmerised him with one word and caught him (2). God regarded him not as an outcaste but as something of worth and bestowed His grace on himn (3). He made him His own (4). Above all He in His grace said to him, "Ah Ah" = to come to him (10). All these benevolent things He did to the saint graciously while countless devotees and ascetics doing penance and meditation with their bones melting like wax before fire and even **Brahma** and **Vishnu** and others stood around waiting(4). The saint has been fortunate enough to dive deep in the ocean of His grace. He drank the ambrosia of His grace and was satiated and he even walked on his own head in joy(3). Having enjoyed His grace to the brim, he is worried for having parted from Him. He trembles, "Alas! I have lost the inner objective of mind even while awake. I a false and poor wretch am not yet dead(1). I do not pant for Your act of grace nor does my mind melt much and I do not

die" (2). All his senses like the eyes are senseless like wood; the ears are dull and are harder than iron (4); his mouth does not chant the sacred five letters, "Na, Ma, Ci, Va, Ya" (7) His body does not shudder and his mind does not melt much (2). Bearing such a faithless body is a crime for which it must die. When it does not die, he has neither killed his loveless body (2) and cut it into pieces nor has he entered fire (6). When both have failed He prays to God to command him to die (3).

Feeling that He would not rid away the delusions of his body (5) the saint appeals to Him. "Oh Civan! I do not see the way to escape. Separated from You what pleasure have I to survive? Do in Your grace tell me, "Do this!(6). "I, a cur, do not even think of You. Even though I am a wretch who do not know how to bow down at Your Feet saying Your sacred name of five letters, show me the right way to You" (7). He pleads, "Oh Civan! showing Your twinkling jewelled Feet and making me clean of my faults, do say, "Take it as your goal" and add me to the band of Your devotees. Oh my Balm! I do not know what is to be done. Does this slave being in trouble please You? (8). He prays, "Oh Civan! Command this wood-eyed me too to come to the same flowery Feet for which **Maal** also prays aloud" (9). He entreats, "Oh Sea which abounds the lofty Mountain of Kailas! You in Your grace came, said to me a graciously "Ah Ah" and **rid my fear.** Even after I dived, drank and was satiated in the ocean of your grace I do not melt. Oh Civan! **I am distressed as all the pleasures over-whelm me**"(10). This perhaps means, "I am distressed as I am not able to enjoy the flood of your grace in this body". Otherwise there seems to be no correlation between the two opposite feelings of joy and distress. This stanza (23:10) may be relevantly compared to the lamentation of the saint elsewhere. "I do not wish to bear any longer this body which

is not able to contain the exquisite Bliss which over-runs it with waves" (3:122-123). Moreover the sequence and content of the sub-title of this Decad- "**Immeasurability of bliss of Civan**"- which has been expressed vividly in this stanza (10) will be lost. This decad, "I am not yet Dead" is, therefore **not a plea for death.** It is but an assertion thata gracious Lord Who has picked him up has not allowed him to die as He wants to abide in him and make him enjoy the Supreme Bliss.

9 (d). Why does the saint refuse to live?

The disparagers of the transformation of the saint may point out another poem, "**Decad of refusal to live**" (28) of the saint in support of the "Plea for death". Here again the sub-title of this decad - "**Means to Deliverance**", has to be deeply considered with the title of the Decad.

It is true that all the verses (stanzas) of this Decad end with a refrain, "Behold that I have none but You to cling! Behold that I will not live; show me the grace of saying, "Come". Why should be declare like this?

In this Decad - "I will not alive any longer". the saint painfully appeals to God that he being deluded, does not know the path-way to thaw and melt for His mercy to reach Him by His grace and to live merged in Him. Secondly he deeply feels that he due to delusion forgot the grace bestowed on him and the mercy with which He enslaved him. He therefore abuses himself as a cur and a perfidious one, Thirdly he pleads "Oh Civan of **Thirupperunthurai!** If You who made me Your own, Yourself would not show me grace whom shall I blame? To whom shall I complain?" Finally the saint surrendering both his mind and all the senses to Him and feeling reckless and restless declares as an ultimatum, "I do not wish to live any longer in this world". But behold, he prays to show him the

grace of saying "come"! in all the verses as he is so much detested and dejected with the miserable life of this world.

This Decad therefore seems to be more a plea to show him His grace of saying "Come" for deliverance. His repeated request to be called upon to Him and his repeated saying that he will not live any longer cannot be said to be a "plea for death". May be the latter plea is a strong bidding for the former request. It appears that it is but a means for deliverance as the sub-title of this Decad stands for. If the saint is called upon to go to Him, he need not die a mortal death to reach Him.

The saint has also sung the following lines in this connection for which we have tried to give an apology of an explanation with our very little knowledge:

"Obeisance to You! This cur should join your jewelled flowery Feet which dance in the hall in Thillai Rid me this nest of worms. Obeisance to You!" (5:100

"Oh Civan! Behold that I long for You to look at my face a little and say "Aa Aa" = "come hither! Call me to You dismantling this pus-exuding, fly-infested dirt-overwhelmed walking frame, Oh God!" (25:3).

"Oh our King! I was under the belief that You made me Your own formerly dispelling the afflictions of this slave. Exclaiming in your grace "Ah Ah!"

9 (e). Why have You not dismantled this sinful body?"(33:2).

"Obeisance to You! Quickly bestow on me in Your grace the heavenly realms, resurrecting this body. Obeisance to you!" (5:64).

"Oh all of you who have become His servants! Leave this worldly game far behind; Come up to His fragrant feet; Keep watching His sacred sign. **He will put off this body stained with sin** and keep us in the land of Bliss". (45:4).

The saint has made all these utterances with a fond belief to reach His Feet. He pleads to call him unto Him. He is pained that his filthy body has become a burden. He feels that his delusive dark dwelling of deceitful senses should be got rid of before reaching Him He hopes that the Lord will keep him in the land of Bliss after destroying his miserable tiny hut which is after all an outcome of his Karma (26:10)

We have at this juncture, necessarily .to ponder over again another argument of our saint, namely:

"Oh Lord with an eye on the forehead! I saw Your jewelled twin Feet to the delight of my eyes. Instead of contemplating on them only, day and night henceforth, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my serfdom to You! (33:9).

Therefore, in my humble view and understanding of this divine work these utterances of the saint appear to have been with an assumption that the delusive body may be a hindrance in his hastening march to reach Him without realising the will of the Almighty. Perhaps a better and more appropriate explanation may fructify by His grace in future by divine devotees.

What about the direct declarations?

"I will not fear even if all the diseases were to Come upon me. **Birth along with death I will not fear.** But if we see those who do not get steeped in Bliss along with devotees of Him Who wears the crescent moon and wears the sacred ash, Ah me! it is then that we are frightened" (35:5).

"I will not fear even undeserved calumny. **I will not fear pre- mature death.** But if we see those who do not thaw in worshipping the Feet of the Principal Who wearing a wreath of just blossoming **Kondrai** flowers, dances in the beauteous hall in Thillai swinging in His hand the smoke--abounding fire, Ah me! it is only of them that we are frightened" (35:7).

We have to realise that these two verses occurring in the "Decad of Fear"; emphasize indeed the greatest conviction of the saint for worshipping God.

Further we should note the sub-title of this Decad namely - **"Experience of Bliss"** which is again paradoxical to its title - **"Decad of Fear"**(35).

- The contention of the sub-title runs through all the verses. The experience of Bliss here may be analysed into three kinds:

They are: I - Reaching His Feet (1,4) and adoring his praises (3,5,6,7) and worshipping Him with thawing (4,6,7), with bones melting (3) and with eyes streaming and gushing tears (10):

II. Drinking sweetly the ambrosia of His grace(3) and living happily in ecstatic Bliss (8):

III. Mingling with His devotees being steeped in Bliss (5) which seems to be one of the greatest achievements contemplated by the saint.

Therefore, if our saint declares that he will not fear **even death,** it shows how much he is bent upon being steeped in Bliss along with His devotees rather than pleading for death. God has been gracious enough not only to abide within his body but also transformed him into supreme Bliss. Therefore,

we may think to ourselves who are we to enter into this sort of ticklish and quixotic thoughts while our saint himself has sung:

"Oh Lord with an eye on the fore-head! You took a fancy for me, a dog the basest of dogs and of Your own account, made me Your own. Other than leaving this matter of delusive birth in Your hands, is it for me to search into it? Is the authority mine here? Thrust me into a body or set me under Your jewelled Feet as You please! Oh God!" (33:8).

10. Tears - Gift of God.

Saint Maanickavaachagar achieved Civan-hood by shedding his tears. That is why he is said to be a devotee who has reached the Feet of God by weeping-**"Azhudhu Adi Adaintha Adiyavar"**. His body, mind and soul melted and melted as a result of which tears poured out. He wept to God to extirpate his bonds (Malam) which have fastened to his soul ever since he was born. He could see how they have caused him misery all along. He realised that they could be wiped out ohly by HIs Grace. So he prayed to Him to show mercy on him and grant him His Grace. He was pained to find that the effects of his past deeds were so strong that they prevented his mind from concentrating on His Feet. He wept that his heart had no love for His Feet; his mouth did not sing His glory with thrill; his mind did not melt and throb; it did not feel distressed; it did not wish to seek Him through every street nor did it wail for Him. Instead it (mind) used to palpitate and melt to the flowery dart of Cupid and to women with pearly teeth, rosy lips and blue lotus-like eyes. So he cried out "Oh! Master! Look on me ! I shall never lapse from the observance of singing with my body prickling and quivering, with palms folded over my head, with tears brimming and my soul melting.Obeisance to You!" (5:1).

God has been generous and gracious and He appeared before him in the form of a human priest and enslaved Him at **Thirupperunthurai**. He prayed to Him,tried to tie up His Feet to his heart and soul. He was able to bind His Feet to his heart and did not allow Them to depart even for a moment, that is--as long as it takes to wink! The saint recollects this significant appearance of God and repeatedly prays to Him again and again. "Oh! King! Though I was blessed to see Thy Feet with joyous mind, I have not gained Thy Grace to merge

in Them! See that You do not forsake me" (6:15). "Oh! God Who owns me! Have pity on this soul which firmly believing that You will not cease to pour Your Grace, pines for You with mouth uttering Your praises and calling You again and again as the God of the golden court, with mind melting and contemplating on You and with eyes streaming with tears" (21:10). One can find in almost all the 51 decads how the saint shed his tears and melted for His Grace. He himself has sung that one can achieve God-hood by sincerely weeping out of love for His Grace. He goes to the extent of lamenting, "Oh! King of the sacred golden hall of Thillai! What else can I do other than weeping with worry whether You would take pity to bestow Your Grace on me and abide in me" (21:4). God is the ocean of compassion. He takes abode and never departs even for a moment from the heart of the devotees who ardently pray to Him. When the soul has reached a state of perfection by incessant meditation on God and when its undying love for the Lord has become full to overflowing, He Who dwells already within melts the soul and offers never-drying--tears of Bliss (17:2). It is no wonder therefore that **Saint Theresa** while speaking about religious experiences in the melting mood, calls, tears, as the gift of God. **Saint Thirugnaanasambanthar** ('see appendix') sings "loving Him devotedly, melting and shedding tears for His Grace and chanting His sacred name of "Na,Ma,Ci,Va,Ya" will lead all those to the perfect path of realisation of God. This divine word of five letters connoting obeisance to His name is far superior to and greater than the divine words of the four great Vedaas". One has to uderstand the method of uttering His name.

Saint Ramalinga Swami (see appendix) who has genuinely and faithfully followed Saint Maanickavaachagar in

his spiritual pursuits and attainments, has shed torrential rain of tears in the journey on his path to God -"**Suddha-Sanmargam.**" To shed tears out of love to God is no easy joke. It is said that the valves of the lacremal glands in the eyes especially of women are so tender and loose that they can pour out tears even for trivial things. Even for them to shed tears out of love to God is not so easy. Tears have played a significant role in the life of Saint Ramalingaswami. In his spiritual pursuits; it is said that he used to pour out profuses tears. He has explained that spontaneous flow of tears out of love for God is but an external symptom of the melting mood of the soul. Shedding tears is the ultimate result of concatenation of events such as thinking and thinking, feeling and feeling in introspection, melting and melting with love to God in devotion. When this love swells up, tears will gush out and the rain of tears will flow through the body and wet the body and flow to the feet.

It is said that Saint Ramalinga Swami used to shed tears even while singing his "Songs of Grace" in the melting mood. It will befit to narrate an event. There was one **Vedanayagam Pillai,** a District Munsiff at **Mayuram,** present **Mayiladu-thurai** in **Thanjavur** District. He was a poet too. He composed some folk songs of the consmopolitan type though he was a christian by religion. He thought fit to obtain a fore-word for his publication from Saint Ramalinga Swami of **Vadalur** as he knew that the latter was preaching universal love and brotherhood and universal equality and oneness of the human soul. So he made a trip to **Vadalur** where he was popularising his philosophy. The Swami cordially received him. After perusing his songs the Swami obliged him with a foreword verse the next day. It is said that the District Munsiff was curious to know how the saint was spending his night time.

He peeped through the key-hole of the door and was watching the saint in reverence. He found that he was as usual composing a verse in deep intropection. After writing the first two lines of the stanza on a slate, he was profusely shedding tears. He kept on moving about in his tiny room repeating the two lines he had sung, interrupted by sighs and sobs of misery. The Munsiff could see with the light of an oil lamp that was burning there, that the entire room was wet with drops of tears. The moment he turned back it was day break! He wondered how the saint could write at this rate such a book of verses of 40,000 lines of devotional poems. At dawn everybody was alert in their morning prayers and the disciples of the saint were busy to receive his blessings in his melting mood and anxious to copy down the new arrival of sacred verses. The Munsiff desired to take leave from the chief disciple of the saint, **Velayutha Mudaliar** who was labouring painfully to make out the first two lines of the stanza from the slate as they were disfigured by tear drops. The Munsiff sang out the first two lines from his memory and desired to hear the other two lines. It is hereditary saying that the verse is **"Poomaandum Vandena nin pon adiyai punniyargal"**. "Oh! God of **Orriyur!** When all those cherished ones devouring your great Grace just like the insects which suck honey from flowers, abide safely at your holy Feet, I alas! closing my eyes have deceived myself by drinking the doomed today of lust and passion" (Thiru Arulpa). All those who were there in the congregation were bewildered with awe and reverence to hear from the Munsiff what had happened that night. They felt that the tears shed for obtaining His Grace were as great and holy as the Grace of God for which they were shed.

An instance of shedding tears by Dr.Pope, the pioneer Reverend who has translated Thiruvaachakam into English

has been narrated by Kandaswamy pillai (1964) in the introduction to his commentary for Thiruvaachakam. Dr.Pope wrote a letter to the, then Chief Justice of Madras High Court, Sri.S.Subramania Iyer. The upper part of that letter was wet and the words were disfigured. Dr.Pope wrote thus: "I am conscious that the upper part of this letter has become wet and the words not legible. I thought of writing another letter. But the actual fact how the letter became wet, did not allow me to tear this letter. For sometime past I have the habit of inscribing a line of Thiruvaachakam at the top of every letter that I write and then alone the contents of my letter will follow. In the same way I wrote out a line of Thiruvaachakam at the top of this letter. My eyes without my knowledge have poured out profuse tears as to distort the upper part of the letter. I noticed after blotting the letter that the words were erased out by my own tears. Having noticed the miracle and impact of the words of Thiruvaachakams on my mind I did not wish to destroy this letter as I thought it fit that the tears aroused by Thiruvaachakam are to be cherished and so I have despatched it as such. Excuse me". How pleasant it is to hear this marvel. Actually I myself was moved and wept for a while when I read this matter for the first time.

An excellent line of one of the verses of **Thiruvaaimozhi,** (see appendix) **"Kanna neer Kaikalal Iraikkum"** has been commented as follows: A lady-love of God out of sheer love for Him has been fretting and fuming for some time. One day her love for Him overwhelms her and her eyes begin to shed tears spontaneously as a fountain. Suddenly she receives the tears in her own hands lest they fall on the ground. She feels that the tears poured out due to her great love for Him are as divine as His Grace. They should not splash on the floor which everybody tramples. So she receives the tears with all reverence by her own tender palms and pours forth on the roots of the holy plant of the Lord-(**Osimum sanctum**) **Thulasi** which was growing nearby. All these simply show that the tears of the melting mood are surely a gift of God.

Here Ends The Trials And
Triumph of Saint Maanickavaasagar
Thiru Chittrambalam

Thiruchchitrambalam

THIRUVAACHAKAM

Chapter 1 (Ahaval Padalam)

POEM : 1

CIVAPURAANAM

திருச்சிற்றம்பலம்
திருவாசகம்

(I-அகவற்படலம்)

முதலாவது

சிவபுராணம்

(சிவனது அநாதி முறைமையான பழமை)

(திருப்பெருந்துறை)

(கலி வெண்பா)

நமச்சிவாய வாஅழ்க நாதன் தாள் வாழ்க
இமைப்பொழுதும் என்நெஞ்சில் நீங்காதான் தாள் வாழ்க
கோகழி ஆண்ட குருமணிதன் தாள் வாழ்க
ஆகமம் ஆகிநின்று அண்ணிப்பான் தாள் வாழ்க
ஏகன் அநேகன் இறைவன் அடி வாழ்க

வேகம் கெடுத்து ஆண்ட வேந்தன் அடிவெல்க
பிறப்பு அறுக்கும் பிஞ்ஞகன்தன் பெய்கழல்கள் வெல்க
புறத்தார்க்குச் சேயோன்தன் பூங்கழல்கள் வெல்க
கரம் குவிவார் உள்மகிழும் கோன் கழல்கள் வெல்க
சிரம் குவிவார் ஓங்குவிக்கும் சீரோன் கழல் வெல்க

ஈசன் அடிபோற்றி எந்தை அடிபோற்றி
தேசன் அடிபோற்றி சிவன் சேவடிபோற்றி
நேயத்தே நின்ற நிமலன் அடிபோற்றி
மாயப்பிறப்பு அறுக்கும் மன்னன் அடிபோற்றி
சீர்ஆர் பெருந்துறை நம்தேவன் அடிபோற்றி

Thiruchchitrambalam

Thiruvaachakam Chapter – 1

Poem 1 : Civapuraanam

Sub-title: Beginningless Ancientry of Civan
(Sung at Thirupperunthurai)

Hallowed be "NaMaCiVaaYa." Hallowed be the feet of the Lord! Hallowed be the feet of Him Who never departs from my heart even for as long as it takes to wink!

Hallowed be the feet of the precious gem of a **Guru** Who in **Kokazhi** made me His!

Hallowed be the feet of Him Who becomes close as **Augamam** and stands close to beings and pours grace on them!
Hallowed be the feet of the One, the Many, the Immanent!
Victory to the feet of the King Who stilled the tumult of my mind and made me His!
Victory to the jewelled feet of **Pingnakan** Who severs the Continuity of my birth!
Victory to the flower-like foot of Him Who is far from those who stay outside His pale!
Victory to the jewelled feet of the King Who delights to stay in the hearts of those who uplift their palms in worship!
Victory to the jewelled feet of the glorious One Who ennobles those who bow down their heads to Him!
Obeisance to the feet of the Lord of the universe!
Obeisance to the feet of my Father!
Obeisance to the feet of the Effulgent One!
Obeisance to the rosy feet of Civan!
Obeisance to the feet of the Stainless Who stands near those in love to Him!
Obeisance to the feet of the King Who severs delusive birth!
Obeisance to the God of glorious **Perunthurai**!

1. சிவபுராணம்

ஆராத இன்பம் அருளும் மலைபோற்றி
சிவன் அவன் என் சிந்தையுள் நின்ற அதனால்
அவன் அருளாலே அவன் தாள் வணங்கிச்
சிந்தை மகிழச் சிவபுராணம் தன்னை
முந்தை வினை முழுதும் ஓய உரைப்பன் யான்;

கண்நுதலான் தன் கருணைக்கண் காட்ட வந்துஎய்தி
எண்ணுதற்கு எட்டா எழில்ஆர் கழல் இறைஞ்சி
விண்நிறைந்து மண்நிறைந்து மிக்காய் விளங்கு ஒளியாய்
எண் நிறைந்து எல்லை இலாதானே நின் பெரும்சீர்
பொல்லா வினையேன் புகழும் ஆறு ஒன்று அறியேன்;

புல்ஆகிப் பூடுஆய் புழுஆய் மரம்ஆகிப்
பல்விருகம்ஆகிப் பறவைஆய்ப் பாம்புஆகிக்
கல்ஆய் மனிதர்ஆய்ப் பேய்ஆய்க் கணங்கள் ஆய்
வல்அசுரர் ஆகி முனிவர்ஆய்த் தேவர்ஆய்ச்
செல்லாஅ நின்ற இத்தாவர சங்கமத்துள்

எல்லாப் பிறப்பும் பிறந்து இளைத்தேன் எம்பெருமான்;
மெய்யே உன்பொன் அடிகள் கண்டு இன்று வீடு உற்றேன்
உய்ய என்உள்ளத்துள் ஓங்காரம் ஆய் நின்ற
மெய்யா விமலா விடைப்பாகா வேதங்கள்
ஐயா என ஓங்கி ஆழ்ந்து அகன்ற நுண்ணியனே

1. Civapuraanam

Obeisance to the Mountain which in grace bestows
unsatiating Bliss!
Because He Civan the supreme Bliss abides in my mind,
by His grace worshipping His feet,
I shall relate **Civapuraanam** to the delight of my mind
and to the effacement of my past **Karma** (effects of deeds).

Since the One with an eye on His forehead called me with
His gracious glance I drawing near, worshipped the
notable feet which are beyond the reach of thought.
Oh boundless One Who filling the sky, the earth and
beyond is enlightening Effulgence to me!
Oh You Who are transcending thought! I of evil **Karma**
do not know a single thing to praise Your great glory.

Grass was I, shrub was I, worm, tree, as full many a
kind of beast, bird, snake, as
Stone, man, goblins and demons, as mighty giants,
ascetics, **devaas**
Within these immobile and mobile forms of life

I have been born in every kind of birth and I am
wearied, Oh my great Lord!
Oh Reality I saw this day Your golden feet and I have
this day gained deliverance from birth.
Oh Truth! Oh spotless One! Oh Master of the bull
Who stood established in my mind as **Omkaara** that
I may be redeemed!
While the **Vedaas** wail, "Oh Sire" You the subtle One remain
rising above, sinking below and spreading wide!

வெய்யாய் தணியாய் இயமானன் ஆம் விமலா
பொய்ஆயினஎல்லாம் போய்அகல வந்தருளி
மெய்ஞ்ஞானம் ஆகி மிளிர்கின்ற மெய்ச்சுடரே
எஞ்ஞானம் இல்லாதேன் இன்பப் பெருமானே
அஞ்ஞானம் தன்னை அகல்விக்கும் நல் அறிவே

ஆக்கம் அளவு இறுதி இல்லாய் அனைத்துஉலகும்
ஆக்குவாய் காப்பாய் அழிப்பாய் அருள்தருவாய்
போக்குவாய் என்னைப் புகுவிப்பாய் நின்தொழும்பில்
நாற்றத்தின் நேரியாய் சேயாய் நணியானே
மாற்றம் மனம் கழிய நின்ற மறையோனே;

கறந்தபால் கன்னலொடு நெய்கலந்தால் போலச்
சிறந்து அடியார் சிந்தனையுள் தேன்ஊறி நின்று
பிறந்தபிறப்பு அறுக்கும் எங்கள் பெருமான்
நிறங்கள் ஓர் ஐந்துஉடையாய் விண்ணோர்கள் ஏத்த
மறைந்து இருந்தாய் எம்பெருமான் வல்வினையேன் ! தன்னை
மறைந்திட முடிய மாய இருளை
அறம் பாவம் என்னும் அரும்கயிற்றால் கட்டிப்
புறம் தோல் போர்த்து எங்கும் புழு அழுக்குமூடி
மலம் சோரும் ஒன்பது வாயில் குடிலை
மலங்கப் புலன் ஐந்தும் வஞ்சனையைச் செய்ய

1. Civapuraanam

Oh fiery One, Oh cool One, Oh Master, Oh spotless One!
Oh Flame of the Real Who coming in your grace that all false
things may be dispelled, gleaming bright in true splendour
scintillates in me as true Wisdom!
Oh blissful noble Lord! Oh fair Wisdom Who dispels the
ignorance of me who has no knowledge of any kind!

Oh You Who are not created Who have no life-span and
Who have no end,
Who create, sustain, destroy and bestow grace! Rid me of
my birth and induct me into the fold of Your devotees.
Oh You Who are like the fragrance of flowers in me!
Oh far One! Oh near One! Oh Content of the **Vedaas**
Who is beyond word and thought!

Oh our noble Lord Who are like sweetness along with ghee
mixed with freshly drawn milk and Who eminently stand
oozing honey in the thought of Your devotees and
cut off the cycle of our births with the present birth now taken.
Oh our Lord Who have five colours! While the heavenly ones
extolled You remained hidden from them.

My real self is being hidden by delusive ignorance and is bound
by the remarkable rope of **Karma** of good and evil deeds.
To the bewilderment of my worm - infested filthy dwelling having
nine outlets and wrapped all over with an external skin, when
my five senses have been seducing me who was devoid of
the grace of thawing and melting with love for You
within my heart,

விலங்கு மனத்தால் விமலா உனக்குக்
கலந்த அன்புஆகிக் கசிந்து உள்உருகும்
நலம்தான் இலாத சிறியேற்கு நல்கி
நிலம் தன்மேல் வந்தருளி நீள்கழல்கள் காஅட்டி
நாயின் கடையாய்க் கிடந்த அடியேற்குத்

தாயின் சிறந்த தயாஆன தத்துவனே
மாசற்ற சோதி மலர்ந்த மலர்ச்சுடரே
தேசனே தேன்ஆர் அமுதே சிவபுரனே
பாசம்ஆம்பற்று அறுத்துப் பாரிக்கும் ஆரியனே
நேச அருள்புரிந்து நெஞ்சில் வஞ்சம் கெடப்

பேராது நின்ற பெரும் கருணைப் பேர் ஆறே
ஆரா அமுதே அளவு இலாப் பெம்மானே
ஓராதார் உள்ளத்து ஒளிக்கும் ஒளியானே
நீராய் உருக்கி என் ஆர்உயிர்ஆய் நின்றானே
இன்பமும் துன்பமும் இல்லானே உள்ளானே

அன்பருக்கு அன்பனே யாவையும்ஆய் அல்லையும்ஆம்
சோதியனே துன்இருளே தோன்றாப் பெருமையனே
ஆதியனே அந்தம் நடு ஆகி அல்லானே
ஈர்த்து என்னை ஆட்கொண்ட எந்தை பெருமானே
கூர்த்த மெய்ஞ்ஞானத்தால்கொண்டு உணர்வார்தம் கருத்தின்

You graciously came down on earth and showed Your mighty
feet to me Your slave who have fallen lowlier than a cur!
Oh Truth with the kindness surpassing that of a mother!
Oh spotless Effulgence Who blossomed as a flowery flame!

Oh honied Ambrosia! God of **Civapuram**!
Oh venerated **Aariyan** Who loosens the tie of our bond!
Oh great River of exceeding compassion
Who stands unmovingly in my heart bestowing love in grace
that the delusion therein may die out!

Oh unsatiating Ambrosia! Measureless mighty Lord!
Oh Light Which is hidden in the heart of those who do not seek
You in contemplation!
Oh You Who melting me into water stood established in me as
my very clear life!
Oh You Who have no pleasure or pain and yet have both!

Oh Lover of those who love You! Oh Effulgence Who are
everything and yet their negation!
Oh dense Darkness! Oh the One Who has the unique feature of
no birth!
Oh Beginning! Oh End! Oh Middle! Oh None of these!
Oh my Father, Lord Who has drawn me and made me Yours!
Oh Vision rare to be viewed in the conception of those who
perceive You by true gnosis!

நோக்கு அரிய நோக்கே நுணுக்கு அரிய நுண் உணர்வே
போக்கும் வரவும் புணர்வும் இலாப் புண்ணியனே
காக்கும் எம் காவலனே காண்பு அரிய பேர் ஒளியே
ஆற்று இன்பவெள்ளமே அத்தா மிக்காய் நின்ற
தோற்றச் சுடர்ஒளிஆய் சொல்லாத நுண்உணர்வுஆய்

மாற்றம் ஆம் வையகத்தின் வெவ்வேறே வந்து அறிவுஆம்
தேற்றனே தேற்றத் தெளிவே என்சிந்தனையுள்
ஊற்று ஆன உண்ஆர் அமுதே உடையானே
வேற்று விகார விடக் குடம்பின் உள்கிடப்ப
ஆற்றேன் எம்ஐயா அரனே ஓ என்று என்று

போற்றிப் புகழ்ந்திருந்து பொய்கெட்டு மெய்ஆனார்
மீட்டு இங்குவந்து வினைப்பிறவி சாராமே
கள்ளப் புலக்குரம்பை கட்டழிக்க வல்லானே
நள்இருளில் நட்டம் பயின்று ஆடும் நாதனே
தில்லையுள் கூத்தனே தென்பாண்டிநாட்டானே

அல்லல் பிறவி அறுப்பானே ஓ என்று
சொல்லற்கு அரியானைச்சொல்லித் திருவடிக்கீழ்ச்
சொல்லியபாட்டின் பொருள் உணர்ந்து சொல்லுவார்
செல்வர் சிவபுரத்தின் உள்ளார் சிவன் அடிக்கீழ்ப்
பல்லோரும் ஏத்தப் பணிந்து.

1. Civapuraanam

Oh subtlest of subtle conception! Oh Holy One Who does not go, neither comes, nor mingles!
Oh Guardian Who guards us! Oh ungazable great Light!
Oh Flood of delight! Oh my Father! Oh much more than that!
Oh Clarity of wisdom! Oh quintessence of clarity!

Oh my Owner Who as the light of a flame and as ineffable subtle experience coming in the form of diverse things in this changing world becomes a fountain of unsatiating Ambrosia in my mind!

Oh You Who are capable of dismantling the dwelling of the deceitful senses so that those saints who worshipping and praising you and crying,

"Oh Sire! Oh Aran! we can no longer bear to remain in this carnal body which is subjected to various vicissitudes", have become Reality shedding unreality, may not come here once again and get entangled in birth.
Oh Lord dancing in the dense darkness! Oh Dancer in Thillai!
Oh Lord of **Paandi** land in the south!

Those who adoring You as the ineffable One Who severs the affliction of birth repeat the aforesaid song realizing its meaning will surely go beneath the feet of **Civan** while all those who dwell in **Civapuram** humbly adore them. *(95)*

Decad 1. Civapuraanam

Sub-title: Date-less ancientry of Civan

Abstract

Saint Maanickavaachagar clearly explains "By His grace worshipping His feet I shall relate this **Civapuraanam** to the delight of my mind in order that all my past **Karma** may pass away" (18-20).

Further he declares that those who repeat this song deeply realizing its meaning will go beneath the feet of **Civan**(93-94). His supplication can be found in one line "Rid me of the cycle of death and birth and induct me into the fold of Your devotees"(43) which is considered as the great ambition of the saint.

The idea behind the sub-title seems to lie in these lines: "Oh the One with the distinction of having no birth! Oh Beginning! Oh End! Oh Middle! Oh None of these!" (71-73). This poem is said to have been sung at **Thirupperunthurai.** This line, "You came down graciously on earth and showed me Your far-famed Feet"(59) reflects the fact that God in His grace appeared before the saint as a Human priest **'Guru'** at **Thirupperunthurai** and enslaved him. This outstanding and venerable incident is considered as a significant and supreme act of His grace and the saint repeats and recalls this event in a number of places throughout this book.

In these lines 84-88 the method of practice for the devoted ones to redeem the cycle of birth is made clear. The carnal body is governed by the deceitful senses and the treacherous mind which are in turn bound by the evil **Karma.**

Hence the Body is subjected to various obscene vicissitudes and the soul is fettered in the nest of worms and is struggling hard without any help. Realising the pain of bearing the burden one should pray to God and praise His glory, appeal and cry for release. He, in His grace, shall certainly destroy the wily bonds of the senses and the mind. The devotees will shed all unreality and become Real. They will not be reborn and come again to this world. Such is the greatness of His grace.

Further, this poem contains in itself all the essential features of the entire book of **Thiruvaachakam** and so it is generally considered that when one recites this poem one gains the benefit of reciting the whole book itself.

The saint has narrated how he was subjected to the various births in the plant and animal kingdom before he was enabled to take the human form.

> "Grass was I, shrub was I, worm, tree as
> Full many a kind of beast, bird, snake as
> Stone, man, goblins and demons as
> Mighty giants, ascetics, devaas,
> Within these immobile and mobile forms of life,
> I have been born in every kind of birth
> And I am wearied,
> Oh my Great Lord! "(Poem 1 : Lines. 26 to 31)"

These excellent lines trace the evolution of human beings from the Palaeozoic era (5000 to 600 million years) that is from the proto-flora and proto-fauna and fit in the modern concept for the evolution of human beings, the *Homo sapiens.*

Chapter – 1

Poem :2

KEERTHTHITHIRU-AHAVAL

இரண்டாவது
கீர்த்தித் திருஅகவல்

(சிவனது திருவருட் புகழ்ச்சி முறைமை)

தில்லை

தில்லை மூதூர் ஆடிய திருவடி
பல் உயிர் எல்லாம் பயின்றனன் ஆகி,
எண் இல் பல் குணம் எழில் பெற விளங்கி,
மண்ணும், விண்ணும், வானோர் உலகும்,
துன்னிய கல்வி தோற்றியும், அழித்தும்,
என்னுடை இருளை ஏறத் துரந்தும்,
அடியார் உள்ளத்து அன்பு மீதூரக்
குடியாக் கொண்ட கொள்கையும், சிறப்பும்,
மன்னும் மாமலை மயேந்திரம்அதனில்
சொன்ன ஆகமம் தோற்றுவித் தருளியும்;

கல்லாடத்துக் கலந்து, இனிது அருளி,
நல்லாளேடு நயப்புறவு எய்தியும்;

CHAPTER – 1

Poem :2

Keerththithiru-ahaval

(The sacred verse of glory)

Sub-title : The Order of Praise of the holy grace of Civan (Sung at Thillai)

Keerthi means glory, thiru means sacred, ahaval means blank verse. This poem-sacred verse on the glory of God is made up of 146 lines of blank verse in Nilaimandila Aasiriyappa metre.

If one could relate the manner in which the Lord of Mahendra hill in the range where the Vedaas were revealed, the King of grace of endless greatness, enslaved us/made us His own (lines 100 to 102)

I can tell you how He of the sacred Feet who danced in the ancient town of **Thillai** who shines resplendently in the lives of manifold beings with countless manifold qualities and who creates and destroys the earth, the sky the world of the heavenly beings and rich learnings, dispelled my darkness completely (1 to 6):

I can relate how the grand One who has taken abode in the hearts of devotees with welling love, seated on the eternal mighty **Mahendra** mountain graciously created the **Aagamaas** told by Him to His Dame (7to10):

I can relate how in **Kallaadam** merging graciously with pleasure in the image therein He perpetrated bliss in the company of the good Dame *(11-12)*.

பஞ்சப்பள்ளியில் பால்மொழி தன்னொடும்
எஞ்சாது ஈண்டும் இன் அருள் விளைத்தும்;
கிராத வேடமொடு கிஞ்சுக வாயவள்
விராவு கொங்கை நல்தடம் படிந்தும்;
கேவேடர் ஆகிக் கெளிறுஅது படுத்தும்;
மாவேட்டு ஆகிய ஆகமம் வாங்கியும்;
மற்று, அவைதம்மை மயேந்திரத்து இருந்து
உற்ற ஐம் முகங்களால் பணித் தருளியும்;

நந்தம் பாடியில் நான்மறையோன் ஆய்,
அந்தம்இல் ஆரியன்ஆய், அமர்ந் தருளியும்;
வேறு வேறு உருவும், வேறு வேறு இயற்கையும்,
நூறு நூறு ஆயிரம் இயல்பினது ஆகி,
ஏறுஉடை ஈசன், இப் புவனியை உய்யக்
கூறுடை மங்கையும் தானும் வந்தருளி,
குதிரையைக் கொண்டு, குடநாடுஅதன்மிசைச்
சதிர்பட, சாத்து ஆய், தான் எழுந்தருளியும்:
வேலம் புத்தூர் விட்டேறு அருளிக்
கோலம் பொலிவு காட்டிய கொள்கையும்;

தர்ப்பணம் அதனில் சாந்தம் புத்தூர்
வில் பொரு வேடற்கு ஈந்த விளைவும்;

2. Keerththithiruahaval

I can tell how in **Panchappalli** in the company of Her whose words are mild He showered unfailing sweet grace that accumulates. I can tell how in the guise of a hunter He sported in the lovely expanse of the swelling breasts of her with **Kinjuka** *(Erythrina indica)* flower-like red lips: I can tell how He becoming a fisherman killed the **Keliru** *(Arius sp.)* fish and recovered the great **Agamaas**:

I can tell how He seated on **Mahendra** hill dictated graciously with His five faces the rest of them; I can tell how in **Nanthampaadi** He, as the incarnate of the four vedaas and as the supreme One of limitless magnificence was graciously seated *(13-22)*

I can tell how assuming diverse forms and habitudes with hundreds and hundreds of thousand natures, the Lord of the universe who has the bull for steed and the Dame who is a part of Him came in grace that the world may be redeemed *(23-27)*

I can tell how He bringing the horses with Him in the western country graciously arrived in state very cleverly with band of horse-traders:

I can tell how in **Velampuththoor** He graciously bestowed the javelin (on Uggirakumaarar) and showed the splendour of His form *(28-30)*

I can tell how at **Santhamputhoor** in the mirror of mind of the hunter who wields the bow He bestowed an artefact-the sword of discrimination *(31-32)*

8

மொக்கணி அருளிய முழுத்தழல் மேனி
சொக்கு அது ஆகக் காட்டிய தொன்மையும்;
அரியொடு பிரமற்கு அளவு அறி ஒண்ணான்
நரியைக் குதிரை ஆக்கிய நன்மையும்;
ஆண்டு கொண்டருள அழகு உறு திருவடி
பாண்டியன் தனக்குப் பரிமா விற்று,
ஈண்டு கனகம் இசையப் பெறுஅது,
ஆண்டான் அங்குஓர் அருள்வழி இருப்பத்

தூண்டு சோதி தோற்றிய தொன்மையும்;
அந்தணன் ஆகி, ஆண்டு கொண்டருளி,
இந்திரஞாலம் காட்டிய இயல்பும்;
மதுரைப் பெருநல் மாநகர் இருந்து,
குதிரைச் சேவகன் ஆகிய கொள்கையும்;
ஆங்கு, அது தன்னில், அடியவட்கு ஆக
பாங்காய் மண் சுமந்தருளிய பரிசும்;
உத்தர கோச மங்கையுள் இருந்து,
வித்தக வேடம் காட்டிய இயல்பும்;
பூவணம்அதனில் பொலிந்து, இனிது அருளித்

தூவண மேனி காட்டிய தொன்மையும்;
வாதவூரினில் வந்து, இனிது அருளிப்
பாதச் சிலம்பு ஒலி காட்டிய பண்பும்;
திருவார் பெருந்துறைச் செல்வன் ஆகி,
கருவார் சோதியில் கரந்த கள்ளமும்;

2. Keerththithiruahaval

I can tell how while the Lord in His grace tied the nose-bag He showed to the **Paandiyan** King as of old His exquisite beautiful Form of flame:

I can tell how He Who cannot be assessed by **Ari** and **Brahma**, rendered help to me by changing jackals into horses *(33-36)*

I can tell how He sold the chargers to the **Paandiyan** but did not agree to receive the heaped up gold that His beautiful sacred feet may in His grace enslave Him and how He who enslaved him displayed as of old His effulgence which impels me to stay for ever in the path of my King's grace:

I can tell how the way in which He becoming an **Anthanan** made me graciously His own and showed me His magic illusion:

I can tell of how the code by which in the fair great city of **Madurai** He turned Himself into a horse-groom and of the way in which in the same place on behalf of His female devotee He graciously condescended to carry the dug-up earth as if of traditional manner *(37-47)*

I can tell of His mode of dwelling in **Uththarakosamangai** and showing Himself His special form of enlightenment: I can tell how He in His grace abiding resplendently in **Poovanam** showed His ancient spotless Form:

I can tell of His gracious courtesy in sweetly arriving at **Vaadavoor** and revealing the tinkling sound of His anklets on His feet *(48-53)*

I can tell of His becoming a blessed One in blissful **Perunthurai** and of His guile in disappearing in the Effulgence which is the womb of all things *(54-55)*

பூவலம்அதனில் பொலிந்து, இனிது அருளிப்
பாவம் நாசம் ஆக்கிய பரிசும்;
தண்ணீர்ப் பந்தர் சயம் பெற வைத்து,
நல்நீர்ச் சேவகன் ஆகிய நன்மையும்;
விருந்தினன் ஆகி, வெண்காடுஅதனில்,

குருந்தின்கீழ், அன்று, இருந்த கொள்கையும்;
பட்டமங்கையில் பாங்காய் இருந்து, அங்கு
அட்டமா சித்தி அருளிய அதுவும்;
வேடுவன் ஆகி, வேண்டு உருக்கொண்டு,
காடுஅது தன்னில், கரந்த கள்ளமும்;
மெய்க் காட்டிட்டு, வேண்டு உருக்கொண்டு,
தக்கான் ஒருவன் ஆகிய தன்மையும்;
ஓரியூரில் உகந்து, இனிது அருளிப்
பார் இரும் பாலகன் ஆகிய பரிசும்;

பாண்டூர் தன்னில் ஈண்ட இருந்தும்;
தேவூர்த் தென்பால் திகழ்தரு தீவில்
கோஆர் கோலம் கொண்ட கொள்கையும்;
தேன் அமர் சோலைத் திருவாரூரில்
ஞானம் தன்னை நல்கிய நன்மையும்;

2. Keerththithiruahaval

I can tell of the manner in which He appearing in sweet splendour in **Poovanam** destroyed my sins. I can tell how He graciously became a timely attendant who served water by setting up a water-booth for supplying drinking water to **Paandiyan's** army that it might gain victory *(56-59)*

I can tell of His code of love when He on that day turned a stranger in **Venkaadu** and was seated under the **Kuruntha** *Atalantia missionis)* tree. (Perhaps this has happened at a different time) *(60-61)*

I can tell how in **Pattamangai** He resided in His own right and graciously bestowed the eight great mystical powers on His former hand-maids *(62-63)*

I can tell of His great guile when He becoming a hunter helped a **Paandiyan** in his war and later disappeared in the forest *(64- 65)*

I can tell of the manner in which He became the most apt person suitable to the need and proved the truth of the commander-in-chief *(66-67)*

I can tell of the manner in which in **Ori**, a hamlet, He became a child of great glory on earth. I can tell how in **Pandoor** He came to dwell in stately manner and how in the island to the south of **Thevoor** He assumed a King state *(68-72)*

I can tell of His benevolence in bestowing wisdom in **Thiruvaaroor** famed for its honey-dripping groves *(73-74)*

இடைமருது அதனில் ஈண்ட இருந்து,
படிமப் பாதம் வைத்த அப்பரிசும்;
ஏகம் பத்தில் இயல்பாய் இருந்து,
பாகம் பெண்ணோடு ஆயின பரிசும்;
திருவாஞ் சியத்தில் சீர்பெற இருந்து,
மரு ஆர் குழலியொடு மகிழ்ந்த வண்ணமும்;

சேவகன் ஆகி, திண்சிலை ஏந்தி,
பாவகம் பலபல காட்டிய பரிசும்;
கடம்பூர்தன்னில் இடம் பெற இருந்தும்;

ஈங்கோய் மலையில் எழில்அது காட்டியும்;
ஐயாறு அதனில் சைவன் ஆகியும்;
துருத்தி தன்னில் அருத்தியோடு இருந்தும்;
திருப்பனை யூரில் விருப்பன் ஆகியும்;
கழுமலம்அதனில் காட்சி கொடுத்தும்;
கழுக்குன்றுஅதனில் வழுக்காது இருந்தும்;
புறம்பியம் அதனில் அறம்பல அருளியும்;

குற்றா லத்துக் குறியாய் இருந்தும்;
அந்தம் இல் பெருமை அழல் உருக் கரந்து,
சுந்தர வேடத்து ஒரு முதல் உருவுகொண்டு
இந்திர ஞாலம் போல வந்தருளி,
எவ்வெவர் தன்மையும் தன்வயின் படுத்து,
தானே ஆகிய தயாபரன், எம்இறை
சந்திர தீபத்து, சாத்திரன் ஆகி,
அந்தரத்து இழிந்து வந்து, அழகு அமர் பாலையுள்
சுந்தரத் தன்மையொடு துதைந்து, இருந்தருளியும்;

2. Keerththithiruahaval

I can tell of that occasion in which in **Idaimaruthu** He took his abode in state and planted there the imprint of His holy feet: I can tell of the manner in which He took his abode at ease at **Ekambam** and became Partner of the Dame. I can tell of the manner in which dwelling with splendour in **Thiruvaanchiyam** He delighted with her of fragrant locks *(75-80)*

I can tell of the ways in which He became a soldier bearing a mighty bow and displayed many manifestations of His form on the battle field and of His dwelling in **Kadamboor;** of His showing His beauty in **Eengoi** hill: of His becoming a **Caivan** in **Aiyaaru;** of His abiding with pleasure in **Thuruththi;** of His becoming a desirable one in **Thiruppanaiyur;**of His giving a vision of Himself in **Kazhumalam;** of His abiding unfailingly in **Kazhukkundru** (Eagle's hill); of His bestowing graciously many ethical texts in **Purampayam** and of His dwelling in the form of a Symbol in **Kuttraalam** *(81- 91)*

I can tell how the first primal One, the transcendental One, our King who containing in Himself the aspect of each and every being becomes the sole Being, concealing His fiery form of endless glory, arrived in His grace, as if by magic splendour bearing a beautiful form and becoming a Sage of **Chandra-theebam** descended from inter-stellar space and in His grace stayed in beautiful **Paalai** in great state in His own charming way. *(92-99)*

மந்தர மாமலை மயேந்திர வெற்பன்,
அந்தம்இல் பெருமை அருள்உடை அண்ணல்,

எம்தமை ஆண்ட பரிசுஅது பகரின்
ஆற்றல்அது உடை, அழகு அமர் திருஉரு,
நீற்றுக் கோடி நிமிர்ந்து, காட்டியும்;
ஊனம்தன்னை ஒருங்கு உடன் அறுக்கும்
ஆனந் தம்மே, ஆறா அருளியும்;
மாதில் கூறுஉடை மாப்பெரும் கருணையன்
நாதப் பெரும்பறை நவின்று கறங்கவும்:
அழுக்கு அடையாமல் ஆண்டுகொண்டருள்பவன்
கழுக்கடை தன்னைக் கைக்கொண் டருளியும்;

மூலம் ஆகிய மும்மலம் அறுக்கும்,
தூய மேனி, சுடர்விடு சோதி
காதலன் ஆகி, கழுநீர் மாலை
ஏல்உடைத்து ஆக, எழில்பெற, அணிந்தும்;
அரியொடு பிரமற்கு அளவு அறியாதவன்
பரிமாவின் மிசைப் பயின்ற வண்ணமும்;
மீண்டு வாராவழி அருள் புரிபவன்
பாண்டி நாடே பழம்பதி ஆகவும்,
பத்தி செய் அடியரைப் பரம்பரத்து உய்ப்பவன்
உத்தர கோச மங்கை ஊர் ஆகவும்

ஆதி மூர்த்திகட்கு அருள்புரிந் தருளிய
தேவ தேவன் திருப்பெயர் ஆகவும்,
இருள் கடிந்தருளிய இன்ப ஊர்தி
அருளிய பெருமை அருள்மலை ஆகவும்,

2. Keerththithiruahaval

Were I to relate the manner in which the Lord of **Mahendra hill** - the mountain of mystic lore where the Vedaas were revealed -He of endless greatness the King of grace, made us His-He showed the lines of sacred ash on His divine form of power and grace *(100- 104)*

He gave in grace the river of Bliss which entirely roots out all foibles; while the cosmic sound from the great drum of **Naatham** of the very great Lord of mercy- was resounding everywhere, the partner of the Dame who enslaves one that one may not be tainted by the three kinds of lust (**malam**) was holding in His hand the three-pronged spear *(105-110)*; the spark emitting Effulgense of pure hue who severs the primal three bonds (**malam**) becoming my beloved was wearing the garland of **Kazhuneer** *(Nymphaea stelleta)* flowers to great advantage as becoming of Him *(111-114)*; what shall I say of the manner in which He whom **Ari** and **Brahma** cannot assess rode on the prancing charger *(115-116)*;

He who bestows in His grace the path of no return to the cycle of births deemed **Paandinaadu** itself as His ancient domain: He who lifts to the loftiest of transcendant states those pious saints who devotedly pray to Him had **Uththarakosamangai** as His capital town *(117-120)*:

Devadevan who bestows grace on the primal deities was His name; the vehicle of Bliss that dispels all darkness was His steed; the greatness of His condescendingly showing grace to all creatures , was His Mount of grace *(121-124)*.

எப்பெரும் தன்மையும், எவ்எவர் திறமும்,
அப்பரிசுஅதனால் ஆண்டு கொண்டருளி;
நாயினேனை நலம் மலி தில்லையுள்,
கோலம் ஆர்தரு பொதுவினில், 'வருக' என,
ஏல, என்னை ஈங்கு ஒழித்தருளி;
அன்று உடன் சென்ற அருள்பெறும் அடியவர்,

ஒன்ற ஒன்ற உடன் கலந்தருளியும்
எய்த வந்திலாதார் எரியில் பாயவும்,
மால்அது ஆகி, மயக்கம் எய்தியும்,
பூதலம்அதனில் புரண்டு வீழ்ந்து அலறியும்,
கால் விசைத்து ஓடிக் கடல்புக மண்டி,
'நாத! நாத!' என்று அழுது அரற்றி,
பாதம் எய்தினர் பாதம் எய்தவும்;
'பதஞ்சலிக்கு அருளிய பரமநாடக' என்று
இதம் சலிப்பு எய்த நின்று ஏங்கினர் ஏங்கவும்;
எழில் பெறும் இமயத்து இயல்பு உடை அம்பொன்

பொலிதரு புலியூர்ப் பொதுவினில், நடம்நவில்
கனிதரு செவ்வாய் உமையொடு, காளிக்கு,
அருளிய திருமுகத்து, அழகு உறுசிறு நகை,
இறைவன், ஈண்டிய அடியவ ரோடும்,
பொலிதரு புலியூர்ப் புக்கு, இனிது அருளினன்
ஒலிதரு கைலை உயர் கிழ வோனே.

2. Keerththiruahaval

Thus my Lord in His love enslaved people of whatsoever merit and of howsoever sort (*125-126*): He bade me, this cur, to come to His form-pervading hall in Thillai abounding in goodness and in His grace left me here abandoned: While the grace-receiving devotees who gained grace to go with Him that day gradually merged and merged with Him, He too mingled with them in perfect union (*127-131*):

While some of those who could not attain Him leaped into fire, and others became bewildered and fainted off, while more of them fell to the ground, rolled and wailed, while still others with hurrying feet rushed to enter the sea clamouring between sobs "Oh Lord, Oh Lord;" while those who reached and gained His Feet pressed nearer; while still others who with wearied heart longed for Him, cried, "Oh supreme Dancer Who showed grace to **Pathanjali**" and continued to yearn for Him (*132-139*):

While all these happened, our King, the supreme ancient One of reverberating **Kailai** who dances in the golden-roofed shimmering hall in **Puliyur**, which bears the same aspect of beauty endowed **Himalayaa** with beauteous smile playing on His divine face, the sort of smile which He bestowed graciously on **Kaali** and **Umai** whose roseate mouth is filled with sweetness entered in His grace the resplendent **Puliyur** along with His band of devotees (*140-146*).

Poem:2

Keerthi Thiru Ahaval

Sacred Song of Glory

Sub-title: Praise of the holy grace of Civan
(Sung of Thillai)

Abstract:

This poem consists of 146 lines in blank verse. The saint sings "If I were to relate the manner in which the Lord of endless greatness enslaved us" in the lines 100 to 102. He points out that He of the sacred Feet of Him Who danced in the ancient town of **Thillai** and Who dances unceasingly for the various activities of the manifold beings in the universe, shines resplendently showing His grace not only to the saint but to all his predecessors in the devotional line of hierarchy. He has related about 45 acts of His grace to several sages and live creatures in different places where God **Civan** is enshrined. (1 to 99). These are legendary stories said to have happened illustrating the acts of grace of **Civan** in various places.

So South India especially **Tamil Nadu** state is famous in the proud possession of temples for Civan to which the Kings and others have lavishly donated property to meet the expenses for daily worship, festivals, renovation and so on. Topping the list of these **Caiva** temples is **Thillai. Thillai** is the ancient name for the modern town Chidambaram in South Arcot district. This town was once surrounded by dense groves of small trees of **Thillai** which is the Tamil name for *Excoecaria agalocha.* These trees are even now growing in abundance in the nearby mangrove. In the centre of the town there is a magnificent temple of **Civan.** The sanctum

sanctorum is called **Chit-Ambalam** (hall of truth) roofed by golden tiles wherein there is the icon of Civan in the majestic dancing pose known as **Koothan** (dancer) now-a-days called **Natarajan.** The saint refers to Him as "**Thillaik-Koothan**". As per the legend it is said that **Civan** danced in this shrine to the delight of His heavenly devotees. He was visualized by two holy sages **Pathanjali** and **Viyaagrapaatha.** This shrine has been called **koil** (temple) by the worshippers of Civan and is held in high esteem as the first shrine of Civan. Decads 21 and 22 of **Thiruvaachagam** will bear testimony to this fact as the titles are called **Koil Mootha Thiruppathigam** and **Koil Thirup- pathigam** respectively. Out of fifty-one decads of Thiru- vaachagam 25 decads have been sung at this place-**Thillai.**

In this poem as mentioned earlier a number of places where the temples for Civan have been raised, have been mentioned relating His acts of grace there. These shrines have been visited, worshipped and praised by saints and sages for about one thousand years. They have become famous more for their architectural beauties and soaring heights of temple-towers than for their significance. Only a few know that the temples have been constructed on the basis of principles laid down in the holy **Aagamas** pronounced by Civan. This abode of God is but a symbolic representation of human body in which there is the latent spiritual force as the soul. During the spiritual awakening of the devotee. God in the soul or along with the soul manifests Himself as the saint has sung, "Oh my Lord! You have Yourself taken abode in my body"(22:5). "He entering me at a time when I had not taken shape in the womb established Himself in my mind" (31:3). So when the devoted one worships God in a temple he worships actually Him who has enshrined in his own body.

It is said that when one greets another with the folded palms, he simply points out that the soul or God in him (left palm) is the same soul or God in the other person (right palm).

In this decad therefore the number of temples probably visited by the saint has been narrated with the legendary tales which depict His glory in those places.

In lines 118 to 126 the saint sings how God-Civan enslaved him with His ten features. These features or insignia are usually attributed to the King in those days. These ten features have been specifically narrated in the 19th decad **Thiruthasaangam.** One of the ten features for example is the capital. It is interesting to note that the capital of Civan is pointed out as **Thiruuththarakosamangai** (120) though only one decad (Decad-6- **Neethal Vinnappam) Plea for not to forsake him**-alone has been sung there out of 51 decads of the book. But one can note that in this decad 6 the saint addresses Civan as the King of **Uththarakosamangai** in 21 out of 50 stanzas. So it is befitting for the King of **Uththarakosamangai** to possess these features.

In the lines 127 to 129 the saint says that Civan ordered him to go over to the beauty-encompassing hall in goldness–abounding Thillai. Then he narrates (130 to 136) how His grace-receiving devotees went along with Him that day. As they clinged and clinged to Him, He in His grace merged and merged with them. While some who could not attain Him, jumped into fire. Some became newildered and fainted off. Many fell on earth, rolled and wailed. Some with wearied heart, cried "Oh celestial Dancer who showed grace to **Pathanchali"** and continued to yearn for Him. Others with hurrying feet, weeping and clamouring "Oh Lord! Oh Lord!" reached His feet (132-139). The last five lines describe the

greatness of the golden-roofed hall at **Puliyur(Thillai)** into which the great Lord of **Kailai** (Mount Kailas) graciously entered with His band of devotees.

Befitting the sub-title **praise of the holy grace of Civan**-of this Poem, the manner in which His grace is bestowed upon His devotees is described. **Civan** mingled and merged with His grace-receiving devotees who went along with Him on that day as they clung and clung to Him (130-136). In these lines the saint discloses the secret of His mingling with the devotees. One has to note that the devotees are described as grace-receiving ones. They must have been purified both physically and mentally. In fact they have been melting and yearning out of love for Him. Their body, mind,heart, life and soul are all bent upon receiving His grace more and more. They have already dismantled their nest of worms and have been transformed. With their celestial ecstasy-bubbling body and melting mind they are swallowing His grace of ambrosia. That is why they are able to cling and cling to Him. Everytime they cling they ascend towards Him. The more they ascend, the more is His descent and He condescends to mingle and merge with them. Thus His act of grace is praised here.

A few autobiographical incidents are expressed in this poem such as: Civan appeared in the human form of **Anthanan**-priest - and enslaved the saint (42). Civan gathered together a vast multitude of jackals from the forest around, converted them into magnificent chargers. He Himself rode at the head of the troops disguised as a merchant and thereby He rendered help to the saint. He sold the equine beasts to the **Pandia** King but did not agree to receive the vast quantity of gold (35-38) offered to him.

There is a reference to the native place of the saint. God **Civan** sweetly arrived at **Vaadavur** and caused t' sound of His twinkling anklets to be heard (52-53). The appearance of Civan in the form of sparkling Effulgence is expressed in a number of places while explaining His acts of grace. This seems to be perhaps one of His real forms! Thus He appeared in the form of a huge pillar of fire -33-34, as Effulgence (41;51;112) and as the saint narrates He concealed His form of fire (93).

Our attention is drawn to the wonderful display of the saint in expatiating on the bliss of His grace as the river as one of the features of Civan. The river of the King, Civan is the renowed river of bliss which roots out entirely all foibles (105). The saint speaks elsewhere also in the same strain that His river is the renowned Bliss which plunges down on earth from heaven to wash away the impurity of our mind (19:4).

Finally the description of the beauteous smile on His pleasant countenance which He in His grace bestowed on **Kaali** and **Uma** of beautiful lips is exhilarating *(142-143)*

CHAPTER I

POEM - 3

THIRUVANDAPPAHUTHI

9

I. (அகவற் படலம்)
மூன்றாவது
திருஅண்டப் பகுதி

(சிவனது தூலசூக்குமத்தை வியந்தது)

தில்லை

அண்டப் பகுதியின் உண்டைப் பிறக்கம்,
அளப்புஅரும் தன்மை, வளப் பெருங்காட்சி
ஒன்றனுக்கு ஒன்று நின்ற எழில்பகரின்
நூற்று ஒரு கோடியின் மேற்பட விரிந்தன;
இல்நுழை கதிரின்நுண் அணுப் புரையச்
சிறிய ஆகப் பெரியோன் தெரியின்
வேதியன் தொகையொடு மால்அவன் மிகுதியும்,
தோற்றமும், சிறப்பும், ஈற்றொடு புணரிய
மாப் பேர்ஊழியும், நீக்கமும், நிலையும்,
சூக்கமொடு, தூலத்துச் சூறைமாருதத்து

எறியது வளியின்
கொட்கப் பெயர்க்கும் குழகன்; முழுவதும்
படைப்போற் படைக்கும் பழையோன்; படைத்தவை
காப்போற் காக்கும் கடவுள்; காப்பவை
கரப்போன்; கரப்பவை கருதாக்
கருத்துடைக்கடவுள்; திருத்தகும்

Chapter – 1
Poem:3
Thiruvandappahuthi
(The sacred section of the Universe)

Sub-title: Civanathu Thula Sukkumaththai Viyanthathu)
(Adoring the palpable and subtle nature of Civan)
(Sung at Thillai)

Thiru = sacred; Anda = universe; pahuthi = section

This poem is composed of 182 lines in **Inaikkural-Aasiriyappa** metre.

If one were to speak of the globular concourses of this section of the universe with their immeasurable nature and abundant phenomena and the way that they excel each other in beauty, they sprawl a hundred crores and more, making them look like the crowded atomic particles in a ray of sun-light that enters into a thatched house the Great One is God. *(1-6)*: If one were to know Him the hordes of **Vedhian** (Brahma) and the multitudes of Maal (Vishnu), source, existence and the very great cataclysm associated with the end of all things, redemption therefrom and re-establishment- all these microcosms and macro-cosms like eddies of wind within the blast of a devastating tornado, He the beauteous one *Who spins and makes them swirl about (7-12)*: He is the Ancient One Who creates the creators of the entire universe; He is the God Who preserves the Preserver. He is the God Who withdraws into Himself those that have been preserved. He is the Mindful One Who is unmindful of those whom He has withdrawn *(13-16)*.

அறுவகைச் சமயத்து அறுவகை யோர்க்கும்
வீடுபேறு ஆய், நின்ற விண்ணோர் பகுதி
கீடம் புரையும் கிழவோன்; நாள் தொறும்
அருக்கனில் சோதி அமைத்தோன் திருத்தகு

மதியில் தண்மை வைத்தோன்; திண்திறல்
தீயில் வெம்மை செய்தோன்; பொய்தீர்
வானில் கலப்பு வைத்தோன்; மேதகு
காலின் ஊக்கம் கண்டோன்; நிழல் திகழ்
நீரில் இன் சுவை நிகழ்ந்தோன்; வெளிப்பட
மண்ணில் திண்மை வைத்தோன்என்று என்று
எனைப் பல கோடி, எனைப் பல பிறவும்,
அனைத்துஅனைத்து, அவ்வயின் அடைத்தோன் அ∴தான்று,
முன்னோன் காண்க! முழுதோன் காண்க!

தன் நேர் இல்லோன்தானே காண்க!
ஏனத் தொல் எயிறு அணிந்தோன் காண்க!
கானப் புலி உரி அரையோன் காண்க!
நீற்றோன் காண்க! நினைதொறும் நினைதொறும்,
ஆற்றேன் காண்க! அந்தோ! கெடுவேன்!
இன்னிசை வீணையில் இசைந்தோன் காண்க!
அன்னது ஒன்று அவ்வயின் அறிந்தோன் காண்க!
பரமன் காண்க! பழையோன் காண்க!
பிரமன், மால் காணாப்பெரியோன் காண்க!
அற்புதன் காண்க! அநேகன் காண்க!

3. Thiru andappahuthi

He is the Hoary One before Whom the group of the heavenly ones who represent deliverance to the six categories of people belonging to the six kinds of sacred sects of religion look like worms *(17-19)*:

Day by day He bestows the sun with effulgence. He endows the sacred moon with coolness; He imparts heat in the mighty fire: He gives pervasiveness to the eternal ether; He imparts energy to the glorious wind: He imparts sweet savour to the streams that gleam in the shade: He endows the earth with conspicuous firmness: Thus and thus He endows many crores of things and more in such and such measure as befits them with the respective qualities: apart from that.*(20-28)*

Behold the Primeval One! Behold the Whole! Behold Him Himself without a peer! Behold Him who wears the tusk of the ancient boar! Behold Him of the loin with the pelt of the forest tiger! Behold Him with ash besmeared! As and when I think and think Behold that I cannot endure! I perish overwhelmed! *(29-34)*.

Behold He is the melody of the sweet music in the **Veenai** (lute): Behold Him who evoked that music therein!

Behold the Transcendent one! Behold the Ancient One!

Behold the great One Whom Brahma and Maal did not see!

Behold the Wonderful One! Behold the Many. *(35-39)*.

3. திருஅண்டப் பகுதி

சொல்பதம் கடந்த தொல்லோன் காண்க!
சித்தமும் செல்லாச் சேட்சியன் காண்க!
பத்திவலையில் படுவோன் காண்க!
ஒருவன் என்னும் ஒருவன் காண்க!
விரி பொழில் முழுதாய் விரிந்தோன் காண்க!
அணுத் தரும் தன்மையில் ஐயோன் காண்க!
இணைப்புஅரும் பெருமையில் ஈசன் காண்க!
அரியதில் அரிய அரியோன் காண்க!
மருவி எப்பொருளும் வளரப்போன் காண்க!
நூல் உணர்வு உணரா நுண்ணியோன் காண்க!

மேலோடு கீழாய் விரிந்தோன் காண்க!
அந்தமும் ஆதியும் அகன்றோன் காண்க!
பந்தமும் வீடும் படைப்போன் காண்க!
நிற்பதும் செல்வதும் ஆனோன் காண்க!
கற்பமும் இறுதியும் கண்டோன் காண்க!
யாவரும் பெறஉறும் ஈசன் காண்க!
தேவரும் அறியாச் சிவனே காண்க!
பெண் ஆண் அலி எனும் பெற்றியன் காண்க!
கண்ணால் யானும் கண்டேன் காண்க!
அருள் நனி சுரக்கும் அமுதே காண்க!

கருணையின் பெருமை கண்டேன் காண்க!
புவனியில் சேவடி தீண்டினன் காண்க!
சிவன் என யானும் தேறினன் காண்க!
அவன்எனை ஆட்கொண்டு அருளினன் காண்க!
குவளைக் கண்ணி கூறன் காண்க!
அவளும், தானும், உடனே காண்க!

3. Thiru andappahuthi

Behold the Ancient One who transcends words and phrases! Behold the One whom even the reasoning mind cannot reach!

Behold Him who falls into the net of devotion! Behold the one called the Unique One! Behold Him Who pervades throughout the universe! Behold the One Who is more minute than the minuteness of an atom!

Behold Easan of unparallelled greatness! Behold the rare One, Rarest of all rarities! Behold the One Who permeates all things and rears them! Behold the subtle One Whom sciences do not comprehend! Behold Him Who stretches from top to bottom of the universe! *(40-50)*:

Behold Him Who transcends beginning and end! Behold Him Who ordains bondage and deliverance! Behold Him Who is That that is stationary and That that is motile! Behold Him Who has seen aeons and their end!

Behold Easan Whom everyone can gain! Behold **Civan** Whom even the **devas** do not know! Behold Him with the aspects of the male, the female, and the neuter!

Behold Him Whom even I saw with my eyes! Behold the Ambrosia which yields grace in abundance!

Note that I saw His greatness of mercy! Behold He stepped on earth with His roseate feet! Behold that I was convinced that He is **Civan!**

Behold that He in His grace made me His! Behold Him Who has Her with blue **Kuvalai flower** like (**Nymphaea Nouchalea**) blue eyes as part of Him! Behold Her with Him together *(51-65)*

3. திருஅண்டப் பகுதி

பரம ஆனந்தப் பழம் கடல்அதுவே
கரு மா முகிலின் தோன்றித்
திரு ஆர் பெருந்துறை வரையில் ஏறித்
திருத்தகு மின்ஒளி திசைதிசை விரிய,

ஐம்புலப் பந்தனை வாள் அரவு இரிய,
வெம் துயர்க் கோடை மாத்தலை கரப்ப
நீடு எழில்தோன்றி, வாள்ஒளி மிளிர,
எம்தம் பிறவியில் கோபம் மிகுத்து,
முரசு எறிந்து, மாப்பொரும் கருணையின் முழங்கி,
பூப்புரை அஞ்சலி காந்தள் காட்ட,
எஞ்சா இன்னருள் நுண்துளி கொள்ள,
செம்சுடர்வெள்ளம் திசைதிசை தெவிட்ட, வரை உறக்
கேதக் குட்டம் கையற ஓங்கி,
இருமுச் சமயத்து ஒரு பேய்த் தேரினை,
நீர்நசை தரவரும், நெடும்கண், மான் கணம்

தவப் பெரு வாயிடைப் பருகித் தளர்வொடும்,
அவப் பெரும் தாபம் நீங்காது அசைந்தன;
ஆயிடை, வானப்பேர்யாற்று அகவயின்
பாய்ந்து, எழுந்து இன்பப் பெரும்சுழி கொழித்துச்
சுழித்து எம்பந்தம் மாக்கரைபொருது, அலைத்து, இடித்து
ஊழ்ஊழ் ஓங்கிய நங்கள்
இருவினை மாமரம் வேர்பறித்து, எழுந்து

3. Thiru andappahuthi

(Lines 66-95 contain a subtle and intricate allegory by means of which the grace of the manifested Civan Who is praised under the title of a 'Cloud' is set forth).

The Ancient Sea of supreme Bliss forming as a great dark cloud rose to the Perunthurai hill abounding in holiness while the sacred lightning of beauty spread in every direction; *(66-69)*

While the bright snake-the bondage of five senses-scuttled away and while the cruel torture of summer withdrew; while the long-stalked beautiful flowers of **thondri** *(Gloriosa superba)* shone in blazing colour and the cochineals, **Kobam** swarmed in greater profusion than my births; and while thunder rolled and resounded like drums out of great grace; and while the flower of **Kaandal** *(Gloriosa superba)* showed a symbol of palms joined in worship *(70-75)*

And while unfailing sweet grace formed into tiny drops and a rosy sparkling flood sprang up in every direction rendering the pond of misery ineffective; *(76-78)*

Where the long-eyed thirsty herd of deer drank large mouth-fuls of this mirage of the twice three religions and wearily tottered about hither and thither with unquenched thirst *(79-82)*.

While the flood of the heavenly mighty river rose and rushed crowned with bubbles of delight and attacked the banks of our bonds of **paasam** demolishing them and uprooted the huge tree of our twin-deeds which had shot up to great heights life after life *(83-87)*.

உருவ, அருள்நீர் ஒட்டா, அருவரைச்
சந்தின் வான்சிறை கட்டி, மட்டு அவிழ்
வெறி மலர்க்குளவாய் கோலி, நிறை அகில்

மாப்புகைக் கரைசேர் வண்டுடைக் குளத்தின்
மீக்கொள மேல்மேல் மகிழ்தலின் நோக்கி,
அருச்சுனை வயலுள் அன்புவித்து இட்டுத்,
தொண்ட உழவர் ஆரத் தந்த
அண்டத்து அரும் பெறல் மேகன், வாழ்க,
கரும்பணக் கச்சைக் கடவுள் வாழ்க!
அருந்தவர்க்கு அருளும் ஆதி, வாழ்க!
அச்சம் தவிர்த்த சேவகன், வாழ்க!
நிச்சலும் ஈர்த்து ஆட்கொள்வோன், வாழ்க!
சூர்இரும் துன்பம் துடைப்போன், வாழ்க!

எய்தினர்க்கு ஆரமுது அளிப்போன், வாழ்க!
கூர்இருள் கூத்தொடு குனிப்போன், வாழ்க!
பேர் அமைத்தோளி காதலன், வாழ்க!
ஏதிலார்க்கு ஏதில் எம் இறைவன், வாழ்க!
காதலர்க்கு எய்ப்பினில் வைப்பு வாழ்க!
நச்ச அரவு ஆட்டிய நம்பன், போற்றி!
பிச்ச எமை ஏற்றிய பெரியோன், போற்றி!
நீற்றொடு தோற்ற வல்லோன், போற்றி! நாற்றிசை
நடப்பன நடாஅய்க், கிடப்பன கிடாஅய்,

3. Thiru andappahuthi

The devotee ploughmen built a lofty dam at the junction of huge hills and imprisoned therein the beauteous waters of grace: They formed an outlet into a tank where grows honey-dripping fragrant lotus watching with delight the water rising higher in the tank with bunds where bumble beetles were buzzing over a huge smoke of agil *(Dysoxylum binectariferum)* wood: they sowed seeds of love in the fields of worship; hallowed by You Oh Cloud rare to be gained in this universe Who bestowed on those devotee ploughmen a surfeit of harvest. *(89-95)*.

Hallowed be the God with a waist-band of black hooded snake! Hallowed be the Beginning of all things Who bestows grace on the devout ascetics! Hallowed be the Knight who dispelled my fears! Hallowed be the One Who for certain draws us to Him and makes us His! Hallowed be He Who wipes away the enveloping great misery! Hallowed be He who gives rare Ambrosia to those that gained access to Him! Hallowed be He Who curvets about while dancing in the dense darkness! *(96-102)*: Hallowed be the Lover of Her with arms resembling swelling bamboo! Hallowed be our King Who has no attachment to those who have no attachment to Him! Hallowed be the Treasure to devotees in needy times! *(103-105)*:

Obeisance to our own One who charmed the poisonous snake!

Obeisance to the great One who made me God-mad! Obeisance to Him capable of embellishing with sacred ash on Him!

He is the One who moves the moving creatures and makes the dormant ones dormant *(106-109)*:

நிற்பன நிறீஇ,

சொல்பதம் கடந்த தொல்லோன்;
உள்ளத்து உணர்ச்சியில் கொள்ளவும் படாஅன்;
கண்முதல் புலனால் காட்சியும் இல்லோன்;
விண்முதல் பூதம் வெளிப்பட வகுத்தோன்;
பூவில் நாற்றம் போன்று உயர்ந்து, எங்கும்
ஒழிவு அற நிறைந்து, மேவிய பெருமை
இன்று எனக்கு எளிவந்து, அருளி,
அழிதரும் ஆக்கை ஒழியச் செய்த ஒண்பொருள்;
இன்று எனக்கு எளிவந்து, இருந்தனன் போற்றி!
அளிதரும் ஆக்கை செய்தோன், போற்றி!

ஊற்றிருந்து உள்ளம் களிப்போன், போற்றி!
ஆற்றா இன்பம் அலர்ந்து அலை செய்யப்,
போற்றா ஆக்கையைப் பொறுத்தல் புகலேன்;
மரகதக் குவாஅல், மாமணிப் பிறக்கம்,
மின் ஒளி கொண்ட பொன் ஒளி திகழத்,
திசைமுகன் சென்று தேடினர்க்கு ஒளித்தும்,
முறையுளி ஒற்றி முயன்றவர்க்கு ஒளித்தும்;
ஒற்றுமை கொண்டு நோக்கும் உள்ளத்து
உற்றவர் வருந்த, உறைப்பவர்க்கு ஒளித்தும்;
மறைத்திறம் நோக்கி வருந்தினர்க்கு ஒளித்தும்;

3. Thiruandappahuthi

He is the One Who keeps the stationary objects stationary. He is the ancient One transcending speech, the One Who cannot be comprehended by the apprehension of the mind. He is the One Who cannot be perceived by the eye and the other sense organs. He is the One Who ordained the ether and all the elements to appear.

Like the fragrance of flowers rising high and filling everywhere the supreme One pervades everything; that Effulgent Being Who for my sake coming to-day without any effort on my part did away with the body that spells ruin: He came to-day without any effort on my part and took abode in me: Obeisance to Him: *(110- 119):*

He made for me instead a body which yields ecstasy: Obeisance to Him! Like an eternal fountain He who is abiding in me delights my mind: obeisance to Him: I do not know how to bear any longer this body which is not able to contain the exquisite bliss which overruns it with waves *(120-123)*:

While He shone for me with a golden gleam made of the lightning- like flash of a heap of emeralds and a cluster of rubies, He hid himself from Brahma and Vishnu who searched for Him:

From those who toiled to see Him with concentrated mind He hid Himself:

From those who sought Him with devotion, to the grief of their kith and kin, He hid himself:

From those who fixing their faith in the power of the **Vedaas** sought Him with painful effort, He hid Himself: *(124-130)*:

'இத்தந்திரத்தில் காண்டும்' என்று இருந்தோர்க்கு,
அத்தந்திரத்தில் அவ்வயின், ஒளித்தும்,
முனிவு அற நோக்கி நனிவரக் கௌவி,
ஆண் எனத் தோன்றி, அலி எனப் பெயர்ந்து,
வாள்நுதல் பெண்ணென ஒளித்தும்; சேண்வயின்
ஐம்புலன் செலவிடுத்து, அருவரை தொறும்போய்த்,
துற்றவை துறந்த வெற்று உயிர் ஆக்கை
அருந்தவர் காட்சியுள் திருந்த ஒளித்தும்;
ஒன்று, உண்டு, இல்லை, என்ற அறிவு ஒளித்தும்
'பண்டே பயில்தொறும், இன்றே பயில்தொறும்

ஒளிக்கும் சோரனைக் கண்டனம்;
ஆர்மின்! ஆர்மின்!
நாள் மலர்ப்பிணையலில் தாள் தளை இடுமின்!
சுற்றுமின்! சூழ்மின்! தொடர்மின்! விடேன்மின்!
பற்றுமின்!'' என்றவர் பற்றுமுற்று ஒளித்தும்;
தன்நேர் இல்லோன் தானே ஆனதன்மை
என்நேர் அனையோர் கேட்கவந்து இயம்பி
அறைகூவி, ஆட்கொண்டருளி,
மறையோர் கோலம் காட்டி அருளலும்;
உளையா அன்பு என்பு உருக ஓலம் இட்டு,

அலைகடல் திரையின் ஆர்த்துஆர்த்து ஓங்கித்,
தலைதடுமாறா வீழ்ந்து, புரண்டு அலறிப்,
பித்தரின் மயங்கி மத்தரின் மதித்து
நாட்டவர் மருளவும் கேட்டவர் வியப்பவும்,

3. Thiruandappahuthi

From those who boasted to see Him by some rare device He hid Himself by the same device there itself: He looked on all without any passion and received them with abundant grace:

He appeared to them now as male, anon! changed into a (neuter) form and then hid Himself from them as a female with a shining fore-head;

Bidding the five senses stay apart, seeking refuge in inaccessible hills with frames stripped of all but the life force ascetics dwell in contemplation on Him; from their vision He hid Himself securely: From those with a kind of knowledge which vacillates between "God is and God is not". He hid Himself: And from those too who said "whenever we in the past strove to find Him and to-day when we strive to find Him He hides Himself: But now we have found that Deceiver: *(131-141)*:

"Raise a hue and cry: Raise a hue and cry! Fetter His feet with garlands of fresh flowers: Surround Him: Encircle Him: Follow Him, don't leave Him: Catch hold of Him!" From them who clamoured thus, He hid Himself eluding their grasp.

As soon as the incomparable One coming Himself and relating His " I alone am"-nature. that persons like me may hear and as He in His grace hailing me challengingly, showed Himself to me graciously in the guise of a priest, I with undying love melting my bones wailed with loud lamentations and clamouring louder like the billowing sea fell down with my head all topsy-turvy, rolled and wailed and wailed again.

Madder than mad men and as a maniac I raved to the puzzlement of the people of the world and to the wonderment of the hearers: *(142-154):*

3. திருஅண்டப் பகுதி

கடக்களிறு ஏற்றாத் தடப்பெரு மதத்தின்
ஆற்றேன் ஆக, அவயவம் சுவைதரு
கோல்தேன் கொண்டு செய்தனன்;
ஏற்றார் மூதூர் எழில்நகை எரியின்
வீழ்வித்தாங்கு, அன்று,
அருள் பெரும் தீயின் அடியோம் அடிக்குடில்
ஒருத்தரும் வழாமை ஒடுக்கினன்;
தடக்கையின் நெல்லிக்கனி எனக்கு ஆயினன்;
சொல்லுவது அறியேன்; வாழி! முறையோ!
தரியேன் நாயேன்; தான்எனைச் செய்தது
தெரியேன்; ஆ! ஆ! செத்தேன்; அடியேற்கு
அருளியது அறியேன்; பருகியும் ஆரேன்;
விழுங்கியும் ஒல்லகில்லேன்;
செழும், தண் பாற்கடல்திரை புரைவித்து,
உவாக்கடல் நள்ளும் நீர் உள்ளகம் ததும்ப,
வாக்கு இறந்து, அமுதம், மயிர்க்கால்தோறும்
தேக்கிடச் செய்தனன்; கொடியேன் ஊன்-தழைக்
குரம்பை தோறும் நாய்உடல் அகத்தே
குரம்பை* கொண்டு, இன்தேன் பாய்த்தி; நிரம்பிய
அற்புதமான அமுத தாரைகள்,
ஏற்புத் துளைதொறும், ஏற்றினன்; உருகுவது
உள்ளம் கொண்டு ஓர்உருச் செய்தாங்குஎனக்கு
அள்ளூறு ஆக்கை, அமைத்தனன்; ஒள்ளிய
கன்னல் கனிதேர் களிறுஎனக் கடைமுறை
என்னையும் இருப்பது ஆக்கினன்; என்னில்
கருணை வான் தேன் கலக்க;
அருளொடு பரா அமுது ஆக்கினன்
பிரமன் மால் அறியாப் பெற்றியோனே.

(* குரம்பையை இடமாகக் கொண்டு)

3. Thiruandappahuthi

Worse than a rutting elephant which would not be mounted I was beside myself. It was then He fashioned my limbs anew infusing tasty honey through them. *(155-157)*:

Just as He topped the three ancient cities of the foes with the fire lit by His beauteous smile, He consigned in the supreme Fire of His grace the humble dwellings of all of us His devotees with none being left out. To me He was even like the Nelli *(Phyllanthus emblica)* fruit on the stretched palm: *(158-162)*:

Blessed be You! I know not what to say. Is this proper? Ah me a mere cur I cannot endure this. I cannot comprehend what You in Your grace have given to me Your slave.

I am not content with mere sipping: swallowing I cannot take it in. Like the waves of the rich sea of milk and like the waters of the deep sea on full moon day filling the core of my mind to overflowing and surpassing all description. He ordained sweet Ambrosia to collect in each hair-root of my body.

Within the frame of this cur through every fibre of the carnal body of this wretch He injected sweet honey. He pumped streams filled with marvellous Ambrosia right into the minutest pores and cavities of the bones: And as if with my melting heart He devised a new form. He created for me an ecstasy-bubbling body. Ultimately He made me be! (as He Himself!). Even like an elephant which seeks choice sugar-cane and wood apples He at last sought and found even me to live. Thus when in me he mixed pure honey of His Mercy He made even me of the lowest rank surpassingly sweet Ambrosia He of a nature which neither **Brahma** nor **Maal (Vishnu)** knows! *(163- 182)*.

Poem:3

Title: Thiru-Andappahuthi

(The sacred section of the universe)

Sub-title: Civanathu Thula Sukkumaththai Viyanthathu

(Adoring the palpable and subtle nature of Civan)

Analysis

The title of the poem occurs in the first line itself as "The part of the universe." This poem deals with the nature and development of the universe with the immanent presence of the God-head mingled with autobiographical notes in spontaneous outpournings.

Lines 1-12 are very intricate and emphasize that the supreme in His greatness embraces all and pervades the minutest things in the universe and that He is the unique Being whose wonderful and admirable sublimity is not to be fully comprehended by any one, man or god. His greatness, source, glory and end conjoined with his eternity, His extent. His abiding essence, His subtle and palpable manifestations have been narrated (6-10) in sweet choice words adoring that He is the great One and He is the beauteous One,

In lines 13 to 15 he sings that Civan the ancient One creates the creators of the universe, preserves those who preserve the creatures and withdraws into Himself those that have been preserved. The globular concourses of this section of the universe and the immeasurable nature of such spheres have been narrated even in the seventh century by divine power. Lines 16 to 28 speak about His immanent supremacy over all the five elements.

3. **Thiru-Andappahuthi**

Lines 29 to 65 deal with God without attributes and with attributes using epithets like "Behold Him the Primeval one! Behold Him the whole!" (29). The significant part is the autobiographical narration: "Behold Him whom even I saw with my own eyes! Behold the Ambrosia which yields grace in abundance! Behold That I saw His greatness of mercy! Behold that I touched His rosy feet here on earth! Behold that I was convinced that He is Civan: Behold that He in His grace made me His own! Behold him who has Her with eyes like the flower of Kuvalai *Nymphaea nouchali* as a part of Him! Behold Her and Him together! (58-65).

Lines 66 to 95 contain a subtle and intricate allegory by which the grace of Civan as a cloud is set forth in a remarkable poetic presentation to shower resulting in a heavenly river. The river rushed and attacked the shores of the bonds of devotees, uprooted the huge tree of twin deeds. The ploughmen (devotees) built a lofty dam, sowed seeds of love in the field of worship with waters of grace, and raised a wonderful harvest of Bliss which He bestowed.

Lines 96 to 105 hail His nature especially that He will wipe out the fear and sorrow of those who draw near Him and gather around Him. He is the treasure to his devotees in distress.

Lines 116 to 123 deal with how God in His grace has transformed the physical mortal body of the saint into a celestial body. "That Effulgent Being Who for my sake and without any effort on my part coming to-day in His grace did away with this body which spells ruin and made for me instead a body which yields ecstasy. Obeisance to Him Who abiding

in me like an eternal spring delights my mind. I cannot bear any longer this body which is not able to contain the exquisite Bliss which overruns it with waves".

Lines 124 to 145 deal with the inaccessibility of Civan to various categories of gods and sages who desired to see Him. Though the supreme God Civan has been shining with lightning-like flashes and golden light from a heap of emeralds and cluster of rubies, He hid Himself from the four-faced (Ayan) who searched for Him. He hid himself from those who toiled to see him with single-minded devotion and from those who laboriously sought Him with faith in the power of the Vedaas. From those who boasted to see Him by some rare device He hid Himself by the same device there itself. He regarded all dispassionately and appeared as male, changed to neuter form but hid from them as a female with a shining fore-head. From the vision of ascetics who bidding their five senses to stay behind and seeking refuge in trackless hills, dwell in contemplation with their frames stripped of all but the bare breath, He hid Himself. He hid Himself from those who with vacillating knowledge say "There is God, but only One; there is no God". From those who proclaimed "When even of old we strove to find Him, when even to-day when we strive to find Him, He hides Himself. Now we have found that Deceiver. Haste! Raise a hue and cry. With garlands of fresh flowers fetter His feet. Surround Him. Gherao Him. Follow Him. Catch hold of Him. Don't leave Him." He, eluding their grasp hid Himself completely.

In lines 146 to 182 the saint narrates his experience. " The peerless One declaring His nature, "I alone am" so that people like me may pay heed to it, calling me in His grace and

showing Himself to me in the form of a priest made me His own. I with undying love melting my bones wailing with loud lamentations and raising enraptured voice like the billowing sea fell down in utter bewilderment and rolled. I became so mad that I was beside myself. Those who saw me were bewildered and those who heard me wondered. In that He with sweet honey fashioned my limbs anew. Just as He burnt the ancient cities of His foes anew. with fire of His becaming smile, He withdrew the base dwellings of all of us-devotees-with the mighty fire of His grace. To me He became even like the **Nelli fruit** *(Phyllanthes emblica) on the palm. I know not what to say. Blessed be You! Is this proper?"*

"Ah! I,a mere cur cannot endure this. What You have done to me, I cannot comprehend. Ah I am dead. To me Your slave what You in Your grace have given I know not. With mere sipping I am not content. Swallowing I cannot take it in. Like waves of the cool sea of milk and like the waters in the mid-sea on full moon day, He ordained sweet Ambrosia to collect in each hair-root of my body thus filling the core of my mind to over-flowing. Through every fibre of the carnal body of this cur, He injected sweet honey. He pumped streams of marvellous Ambrosia right into the cavities of the bone. He fashioned as if with a melting heart, a new frame. He created for me an ecstasy-bubbling body. Ultimately **He made me be here** even like an elephant which explores sugar-cane. Thus while He mixed in me Mercy's pure honey in His grace made even me of the lowest rank surpassingly sweet Ambrosia even He of the nature which neither **Brahmaa** knows nor **(Vishnu) Maal**".

Poem : 3

Thiru-andappahuthi

Sub-title : Sivanathu Thula Sukkumaththai Viyanthathu (Adoring the palpable and subtle nature of Civan)

Abstract :

This poem is an excellent outpouring of the experience of the saint intermingled in the praises of **Civan** as a melodious song. It has an introduction of 28 lines after which there is an intricate and ingenious allegory. By means of this sublime allegory the grace of Civan as a mystical cloud facilitates His devotees--the cultivators--to harvest His supreme Bliss.

There is an emphasis of two thoughts: (1) That the supreme in His greatness embraces all and pervades the minutest things in this universe and (2) That He is the unique beautiful Being Whose wondrous and admirable sublimity is not to be fully comprehended by any finite being god or man.

Lines 157 to 182 are the sweetest expression of the saint befitting the title of his composition-book-The Sacred Utterances. They explain the metamorphosis and transformation of his carnal body into an ecstasy-bubbling celestial body. The flow of Ambrosia by His grace in his body is a direct symptom of transformation. God has ordained sweet Ambrosia to collect right from the root- hair up to the cavities of his bones. The saint cries out without knowing what God has done to him. "Ah me a cur, I cannot sustain this. What you have done to me I cannot comprehend Ah! I am dead !" He is not content with mere sipping. He is not able to swallow either. He feels that his body is not able to sustain the bliss as Ambrosia is over-flowing. Here God has been

transforming his mortal body. Rather He has been creating an ecstasy-bubbling body anew. "That Effulgent Being Who for my sake coming to-day without any effort on my part did away with the body which spells ruin. Obeisance to Him. He made for me a body which yields ecstasy. Obeisance to Him," (116 to 120). "Ultimately He **made even me be**"(179). This statement seems to be highly significant. What exactly the saint means is not known. Does it mean that God made him merely in order to live or to be here in this world? Does it mean that God ordained him to be in that ecstatic body? Perhaps this statement can, in all humility, be interpreted as his Saint's expression of his highest exultation and gratitude that God Civan having revealed Himself to him chose him specially and made him be with Him by giving him a celestial ecstasy-bubbling body. Who knows? Saint Ramalinga swami (1823-1874) who has faithfully followed the saint Maanickavaachagar in his spiritual attaintments and who has sung about this saint and his book asks with wonder "Will you please disclose the idea behind your saying," That He has made me be?".

Another salient feature of this poem is that the saint has been blessed to see Civan with his own eyes (58). He has been convinced that He is the God-head-Civan(62). Further he has also been blessed to touch His rosy feet on earth (61) and He has made him His own by abiding in him(119)

The lines (7-12) of this poem indicate the palpable and subtle nature of Civan as contemplated in the sub-title.

CHAPTER I

POEM : 4

POTTRITHTHIRUAHAVAL

திருவாசகம்

(I. அகவற்படலம்)

நான்காவது

போற்றித் திருஅகவல

சகத்தின் உற்பத்தி

(தில்லை)

நான்முகன் முதலா வானவர் தொழுது எழ,
ஈரடியாலே மூவுலகு அளந்து,
நாற்றிசை முனிவரும் ஐம்புலன் மலர,
போற்றிசெய் கதிர்முடித் திருநெடுமால், அன்று
அடி, முடி, அறியும் ஆதரவுஅதனில்,
கடுமுரண் ஏனம் ஆகி, முன் கலந்து,
ஏழ்தலம் உருவ இடந்து, பின் எய்த்து,
ஊழிமுதல்வ சய! சய! என்று,
வழுத்தியும் காணா மலர்அடி இணைகள்,
வழுத்துதற்கு எளிதுஆய் வார்கடல் உலகினில்

Chapter 1

Poem :4

Pottri-th-thiru-ahaval

(Sacred Verse of Obeisance)

Sub-title: Cagaththin urppathi
(Creation of the World)
(Sung at Thillai)

Pottri = Obeisance; thiru = sacred; ahaval = blank verse.

This poem is called as the sacred verse of obeisance as the word- "obeisance"occurs at the end of 138 lines out of 225 lines of this blank verse of **Nilaimandila Aasiriyappa** metre.

While the four-faced (Brahma) and other heavenly ones gathered around and worshipped, and while the sages at all the four quarters of the earth stood with their five senses blossoming with joy and saluted Him, the sacred tall Maal with scintillating crown who having measured off the three-fold world (the earth, six worlds above and seven below) with two lengths of His foot, was impelled by a desire to know where the feet of Civan end. He turning into a boar of fierce might and rushing forward and digging through the seven underground worlds got wearied and began to extol Civan by worshipping "Oh Eternal Source in each aeon! Victory! Victory to You!" That those twin feet which even then he could not see may be easy of worship in this vast sea-girt world! *(1-10)*! Lord Civan came down on earth as **guru** (priest) supreme.

4. போற்றித் திருஅகவல்

யானை முதலா எறும்பு ஈறாய,
ஊனம் இல், யோனியின் உள்வினை பிழைத்தும்
மானிடப் பிறப்பினுள், மாதா உதரத்து,
ஈனம் இல் கிருமிச் செருவினில் பிழைத்தும்;
ஒருமதித் தான்றியின் இருமையில் பிழைத்தும்;
இருமதி விளைவின் ஒருமையில் பிழைத்தும்;
மும்மதி தன்னுள் அம்மதம் பிழைத்தும்;
ஈர்இரு திங்களில் பேர்இருள் பிழைத்தும்;
அஞ்சு திங்களில் முஞ்சுதல் பிழைத்தும்;
ஆறு திங்களில் ஊறு அலர் பிழைத்தும்;

ஏழு திங்களில் தாழ்புவி பிழைத்தும்;
எட்டுத் திங்களில் கட்டமும் பிழைத்தும்;
ஒன்பதில் வருதரு துன்பமும் பிழைத்தும்;
தக்க தசமதி தாயொடு தான்படும்
துக்கசாகரத் துயரிடைப் பிழைத்தும்
ஆண்டுகள் தோறும் அடைந்த அக்காலை
ஈண்டியும், இருத்தியும், எனைப்பல பிழைத்தும்;
காலை மலமொடு, கடும்பகல், பசி, நிசி
வேலை, நித்திரை, யாத்திரை, பிழைத்தும்;
கருங்குழல், செவ்வாய், வெள்நகைக் கார்மயில்

ஒருங்கிய சாயல் நெருங்கி, உள்மதர்த்து,
கச்சு அறநிமிர்ந்து, கதிர்த்து, முன்பணைத்து,
எய்த்து இடைவருந்த எழுந்து, புடைபரந்து,
ஈர்க்கு இடைபோகா இளமுலை மாதர்தம்
கூர்த்த நயனக் கொள்ளையில் பிழைத்தும்;

4. Potri-thiru-ahaval

Beginning with the elephant and ending with the ant escaping from their unfailing wombs by virtue of good Karma, escaping during conception in human form from the undiminishing germs in the mother's uterus, escaping in the first moon month from the danger of the **thaandri**-(fruit of *Terminalia bellerica*) shaped foetus splitting into two, escaping in the second moon month from the amorphous state, escaping in the third moon month from the profusion of the amniotic fluid, escaping in the twice two moons from the great darkness, escaping in the fifth moon from abortion, escaping in the sixth moon from the scandalous pruritus,escaping in the seventh moon from premature birth, escaping in the eighth moon from tribulations, escaping in the ninth moon from the troubles which occur in that month, escaping in the tenth moon from the sorrow of the sea of misery which a babe suffers slong with its mother *(11-25)*: Escaping during each year from fears consequent on many things such as earning and hoarding: escaping from the bother of morning routine, the mid- day's acute hunger, the mid night, sleep and travels: escaping from the piercing glances of women, of their black tresses, red lips, pearly teeth, unique charm of their gait resembling that of the seasonal peacock; and close-set bra-bursting irradiant thrust forward, waist-wearying upturned spread-out young breasts with no room for even a tooth-pick to penetrate in between: *(26-35)*:

பித்த உலகர் பெரும் துறைப் பரப்பினுள்
மத்தக் களிறு எனும் அவாவிடைப் பிழைத்தும்;
கல்வி என்னும் பல்கடல் பிழைத்தும்;
செல்வம் என்னும் அல்லலில் பிழைத்தும்;
நல்குரவு என்னும் தொல்விடம் பிழைத்தும்;

புல்வரம்பு ஆகிய பலதுறை பிழைத்தும்;
தெய்வம் என்பதோர் சித்தம் உண்டாகி,
முனிவு இலாதது ஒர்பொருள்அது கருதலும்
ஆறு கோடி மாயாசத்திகள்
வேறு வேறு தம்மாயைகள் தொடங்கின;
ஆத்தம் ஆனார் அயலவர் கூடி
நாத்திகம் பேசி, நாத்தழும்பு ஏறினர்;
சுற்றம் என்னும் தொல்பசுக் குழாங்கள்
பற்றி அழைத்துப் பதறினர் பெருகவும்
விரதமே பரம் ஆக, வேதியரும்

சரதம் ஆகவே, சாத்திரம் காட்டினர்;
சமய வாதிகள் தத்தம் மதங்களே
அமைவதுஆக அரற்றி, மலைந்தனர்
மிண்டிய மாயாவாதம் என்னும்
சண்டமாருதம் சுழித்து அடித்து, ஆஅர்த்து
உலோகாயதன் எனும் ஒண் திறல் பாம்பின்
கலாபேதத்த கடுவிடம் எய்தி,
அதில்பெரு மாயை எனைப் பலசூழவும்,

4. Potri-thiru-ahaval

Escaping the rutting elephant called desire in the wild arena of deluded men of the world: escaping from the many seas called learning, escaping from the sorrow called wealth, escaping from the ancient stings called poverty, escaping from such manifold forms and fortunes:

After escaping from all these when in the heart of contemplativeness, divine thought of God was born. Soon as I know that Being Who is free from hate, six crores of delusive powers severally began their illusive play.

Neighbours, close friends-all gathered round and talked atheism till their tongue became calloused.

Relatives, the ancestral herd of cattle seized me and I became agitated.

By and large vedic savants glibly said "the way of penance is supreme" as proved by vedic texts.

Sectarian disputants claiming their creeds only as perfect, clamoured.

The tornado called staunch **maayaa-vaadam** (the dogma that the world is but an empty dream) blew, whirled and roared:

Lokaayathan Epicurianism - a glistening mighty snake with its conflicting deadly poison, came and joined forces while many great delusions encircled me *(36-58)*.

தப்பாமே, தாம் பிடித்தது சலியா,
தழலது கண்ட மெழுகது போலத்,

தொழுது, உளம், உருகி, அழுது, உடல் கம்பித்து,
ஆடியும், அலறியும், பாடியும், பரவியும்,
'கொடிறும், பேதையும், கொண்டதுவிடாது' எனும்
படியே ஆகி, நல்இடை அறா அன்பின்,
பசுமரத்து ஆணி அறைந்தால் போலக்,
கசிவது பெருகி, கடல்என மறுகி,
அகம் குழைந்து, அனுகுலம் ஆய், மெய்விதிர்த்துச்,
சகம் பேய், என்று தம்மைச் சிரிப்ப,
நாண் அது ஒழிந்து, நாடவர் பழித்துரை,
பூண்அதுவாக, கோணுதல் இன்றி

சதுர் இழந்து, அறிமால் கொண்டு, சாரும்
கதியது பரமா அதிசயம் ஆகக்
கற்றா மனம் எனக்கதறியும், பதறியும்,
மற்றுஒர் தெய்வம் கனவிலும் நினையாது,
அருபரத்து ஒருவன் அவனியில் வந்து,
குருபரன் ஆகி, அருளிய பெருமையைச்,

4. Pottri-thiru-ahaval

The contemplatives holding on to their faith unflaggingly like wax faced with fire with melting heart worshipped: They wept, trembled, danced, cried aloud, sang and prayed.

Even as it is said that the teeth of the crocodile and the grip of the fool relax not what they catch hold of, with unintermitting pure love becoming firm in faith, like a nail driven into a green tree, with tears trickling increasingly and mind in a whirl like the sea, with heart subdued and body shivering eschewing shyness, while the world mocked at them as ghouls, and assuming the scornful words of the folk as ornament verily, losing all casuistry, their intelligence in a whirl,with the mind rapt with the goal aimed at to reach Infinity as the supreme Miracle, they remained unswerving in mind:

Lowing like a calved cow and moaning, not thinking of another god even in a dream and not despising as a little think the greatness of the grace of Him of unique heaven in coming down on earth and becoming **Guru** supreme *(59- 76)*.

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4. போற்றித் திருஅகவல்

சிறுமை என்று இகழாதே, திருவடிஇணையைப்,
பிறிவினை அறியா நிழல்அதுபோல,
முன்பின் ஆகி, முனியாது, அத்திசை,
என்பு நைந்து உருகி, நெக்குநெக்கு ஏங்கி,

அன்பு எனும் ஆறு கரைஅது புரள,
நன்புலன் ஒன்றி 'நாத' என்று அரற்றி
உரை தடுமாறி, உரோமம் சிலிர்ப்பக்,
கரமலர் மொட்டித்து இருதயம் மலரக்,
கண்களி கூர, நுண்துளி அரும்பச்,
சாயா அன்பினை, நாள்தொறும் தழைப்பவர்
தாயே ஆகி, வளர்த்தனை போற்றி!
மெய்தரு வேதியன்ஆகி, வினைகெடக்,
கைதரவல்ல கடவுள், போற்றி!
ஆடக மதுரை அரசே, போற்றி!

கூடல் இலங்கு குருமணி, போற்றி!
தென்தில்லை மன்றினுள் ஆடி, போற்றி!
இன்று எனக்கு ஆர்அமுது ஆனாய், போற்றி!
மூவா நான்மறை முதல்வா, போற்றி!
சே ஆர் வெல்கொடிச் சிவனே போற்றி!
மின் ஆர் உருவ விகிர்தா போற்றி!

4. **Pottri-thiru-ahaval**

Clinging to His sacred twin Feet like shadow which now fore, now behind but never knows separation, they never grew tired!

Their very bones softened and melted, their hearts yearned with sigh after sigh, their river called love over-flowed its banks, their good senses coalesced, they clamoured "Oh Lord"!.

While their speech stumbled the hair on their bodies stood on end, their hearts blossomed as flowers and their eyes gleamed with delight, droplets of tears dewing on them, with unswerving love, day by day, they cherished. "Obeisance to You! Oh Lord! You became their very Mother and brought them up." *(77-87)*.

Obeisance! Oh God who becoming a truth–bestowing Sage can help one to destroy one's **Karma**. Obeisance! Oh King of golden Madurai!

Obeisance! Oh Gem of a **guru** Who shines in **Koodal!** Obeisance! Oh Dancer in the hall of **Thillai** in the south!

Obeisance to You Who have become precious Ambrosia this day to me!

Obeisance to You the Source of the never-ageing four vedaas!

Obeisance! Oh Civan Whose conquering banner is the bull!

Obeisance! Oh Sporter Whose varied form gleams as the lightning! *(88-96)*.

கல் நார் உரித்த கனியே, போற்றி!
காவாய் கனகக் குன்றே , போற்றி!
ஆ! ஆ! என்தனக்கு அருளாய், போற்றி!
படைப்பாய், காப்பாய், துடைப்பாய், போற்றி!

இடரைக் களையும் எந்தாய், போற்றி!
ஈச போற்றி! இறைவ போற்றி!
தேசப் பளிங்கின் திரளே, போற்றி!
அரைசே, போற்றி! அமுதே, போற்றி!
விரை சேர் சரண விகிர்தா, போற்றி!
வேதி போற்றி! விமலா, போற்றி!
ஆதி போற்றி! அறிவே, போற்றி!
கதியே, போற்றி! கனியே, போற்றி!
நதிசேர் செம்சடை நம்பா, போற்றி!
உடையாய், போற்றி! உணர்வே, போற்றி!

கடையேன் அடிமை கண்டாய், போற்றி!
ஐயா, போற்றி! அணுவே போற்றி!
சைவா, போற்றி! தலைவா, போற்றி!

4. Pottri-ththiru ahaval

Obeisance to You the Fruit which stripped fibre even from a stone!

Obeisance to You! Oh Hill of gold, do guard me!
Obeisance to You! Ah! confer grace on me!
Obeisance to You! Creator! Protector and Destroyer!
Obeisance to You! my Father Who weeds my grief!
Obeisance to You! Oh Eesaa! Obeisance to You
Oh Lord in everything!
Obeisance to You - the Mount of shining crystals!
Obeisance Oh Monarch! Obeisance Oh Ambrosia!
Obeisance to You Sporter of refuge with fragrant feet!
Obeisance to You ! Oh Vedic sage! Obeisance to You
Oh spotless One!
Obeisance to You Oh primal One! Obeisance to You
Oh Wisdom! *(97-107)*
Obeisance to You Oh Goal I seek! Obeisance to You Oh Fruition!
Obeisance to You Oh Hope on Whose bright locks the river rests!
Obeisance to You Oh Owner! Obeisance to You
Oh perceiving Experience! *(108-110)*
Obeisance to You Who beheld the servitude of even base me!
Obeisnace to You Oh Sire! Obeisance to You Oh Minute as atom!
Obeisance to You Oh Caiva! Obeisance to You
Oh Chief! *(111-113)*.

குறியே, போற்றி! குணமே, போற்றி!
நெறியே, போற்றி! நினைவே, போற்றி!
வானோர்க்கு அரிய மருந்தே போற்றி!
ஏனோர்க்கு எளிய இறைவா போற்றி!
மூ ஏழ் சுற்றமும் முரண்உறு நரகிடை
ஆழாமே அருள் அரசே, போற்றி!
தோழா, போற்றி! துணைவா, போற்றி!

வாழ்வே, போற்றி! என்வைப்பே போற்றி!
முத்தா, போற்றி! முதல்வா, போற்றி!
அத்தா, போற்றி! அரனே, போற்றி!
உரை, உணர்வு, இறந்த ஒருவ போற்றி!
விரிகடல் உலகின் விளைவே போற்றி!
கருமுகில் ஆகிய கண்ணே, போற்றி!
மன்னிய திருவருள் மலையே, போற்றி!
என்னையும் ஒருவன் ஆக்கி, இரும் கழல்,
சென்னியில் வைத்த சேவக, போற்றி!
தொழுதகை துன்பம் துடைப்பாய், போற்றி

4. Pottri-ththiru-ahaval

Obeisance to You Oh Symbol! Obeisance to You Oh Virtue!
Obeisance to You Oh Way to Bliss! Obeisance to You my thought!
Obeisance to You Oh Medicine rare to the heavenly Ones!
Obeisance to You Oh Lord easy of access to the rest!
Obeisance to You Oh Monarch Who bestows grace that my three times of-seven generations may not sink into hated hell!
Obeisance to You Oh Companion! Obeisance to You Oh succour! *(114-120)*

Obeisance to You, Oh my Life ! Obeisance to You Oh my Treasure!
Obeisance to You, Oh Free One from bonds! Obeisance to You Oh First One!
Obeisance to You Oh Father! Obeisance to You Oh Aran!
Obeisance to You, unique One Who transcends word and sense of perception!
Obeisance to You the Yield of the world girt by the vast sea!
Obeisance to You Oh rare beauteous One! yet easy of access!
Obeisance to You, Oh my Eye Who became an azure cloud!
Obeisance to the Mountain of eternal sacred grace!
Obeisance to You Oh Warrior Who made a unique One of even me and placed Your divine feet on my head!
Obeisance to You Who wipes away the grief of the worshipping hand! *(121-131).*

அழிவு இலா ஆனந்தவாரி போற்றி!
அழிவதும், ஆவதும், கடந்தாய், போற்றி!
முழுவதும் இறந்த முதல்வா, போற்றி!
மான்நேர் நோக்கி மணாளா, போற்றி!
வானகத்து அமரர் தாயே, போற்றி!
பாரிடை ஐந்தாய்ப் பரந்தாய், போற்றி!
நீரிடை நான்காய் நிகழ்ந்தாய், போற்றி!
தீயிடை மூன்றாய்த் திகழ்ந்தாய், போற்றி!
வளியிடை இரண்டாய் மகிழ்ந்தாய், போற்றி

வெளியிடை ஒன்றாய் விளைந்தாய், போற்றி!
அளிபவர் உள்ளத்து அமுதே, போற்றி!
கனவிலும் தேவர்க்கு அரியாய், போற்றி!
நனவிலும் நாயேற்கு அருளினை, போற்றி!
இடைமருது உறையும், எந்தாய் போற்றி!
சடையிடைக் கங்கை தரித்தாய், போற்றி!
ஆரூர் அமர்ந்த அரசே, போற்றி!
சீர்ஆர் திருவையாறா, போற்றி!
அண்ணாமலை எம் அண்ணா, போற்றி!
கண்ஆர் அமுதக் கடலே, போற்றி!
ஏகம்பத்து உறை எந்தாய், போற்றி!

4. Pottri-ththiru-ahaval

Obeisance to You, Oh imperishable sea of Bliss! (138)
Obeisance to You Who have transcended destruction and creation!
Obeisance to You Oh first One Who have transcended all things!
Obeisance to You Oh Bridegroom of Her with fawn- like glances!
Obeisance to You Mother of the immortals of the heavenly land *(132-136)*.
Obeisance to You Who pervade the earth as all the five elements!
Obeisance to You Who appear in water as Four!
Obeisance to You Who shine in fire as Three!
Obeisance to You Who delight in wind as Two!
Obeisance to You Who grow in ether as One!
Obeisance to You Ambrosia in the ripe minds of those Who melt!
Obeisance to You rare even in the dreams to the devaas!
Obeisance to You Who even in my wakeful hour bestowed grace to me, a cur! (137-144)
Obeisance to You our Father Who dwell in **Idaimaruthu**!
Obeisance to you Who bear the **Gangai** in Your locks!
Obeisance to You Oh King Who dwells in **Aaroor**!
Obeisance to You of glorious **Thiruvaiyaaru**!
Obeisance to our Brother in **Annaamalai**!
Obeisance to Your sea of Ambrosia filling the eyes!
Obeisance to You our Father Who dwells in **Ekambam**! (145-151)

பாகம் பெண்உரு ஆனாய், போற்றி!
பராய்த்துறை மேவிய பரனே, போற்றி!
சிராப்பள்ளி மேவிய சிவனே, போற்றி!
மற்று ஓர்பற்று இங்கு அறியேன், போற்றி!
குற்றாலத்து எம் கூத்தா, போற்றி!
கோகழி மேவிய கோவே, போற்றி!
ஈங்கோய்மலை எம் எந்தாய், போற்றி!
பாங்குஆர் பழனத்து அழகா, போற்றி!
கடம்பூர் மேவிய விடங்கா, போற்றி

அடைந்தவர்க்கு அருளும் அப்பா, போற்றி!
இத்தி தன்னின்கீழ் இருமூவர்க்கு
அத்திக்கு அருளிய அரசே, போற்றி!
தென்னாடு உடைய சிவனே, போற்றி!
எந்நாட்டவர்க்கும் இறைவா, போற்றி!
ஏனக்குருளைக்கு அருளினை, போற்றி!
மானக் கயிலை மலையாய், போற்றி!
அருளிட வேண்டும் அம்மான், போற்றி!
இருள்கெட அருளும் இறைவா, போற்றி!
தளர்ந்தேன், அடியேன், தமியேன், போற்றி!
களம் கொளக் கருத அருளாய், போற்றி

4. Pottri-ththiru-ahaval

Obeisance to You Who became a woman in part Form!
Obeisance to You transcendent One Who dwell in
Paraaiththurai! *(152-153)*
Obisance to You Civan Who dwell in **Cirappalli!**
None other support I know here. Obesance to You!
Obeisance to You our Dancer in **Kuttraalam!**
Obeisance to You Oh king Who appeared in **Kokazhi!**
Obeisance to You our Father in **Eeingoi** hill!
Obeisance to You, Oh beauteous One of seemly **Pazhanam!**
Obeisance to You, Oh **Vidangaa** Who dwells in **Kadamboor!**
Obeisance to You Father Who bestow grace on those
Who take refuge in You!
Obeisance to You Oh King Who under the **Iththi** (*Ficus infectoria*) white fig tree bestowed grace on the twice three (saints) disciples and the white elephant *(154- 163)*.
Obeisance to You, Oh Civan of southern country!
Obeisance to You, Oh God to people of every country!
Obeisance to You Who bestowed grace on the litter of the sow!
Obeisance to You of glorious **Kailai** mountain
Obeisance to You Oh **Ammaan**! You should bestow
grace on me!
Obeisance to You Oh Lord Who Bestow grace to dissipate the
darkness in me!
Obeisance to You! I, Your slave, am wearied all alone!
Obeisance to You ! Bestow grace on me that I may contemplate
to abôde You in me ! *(164-171)*.

'அஞ்சேல்' என்று இங்கு அருளாய், போற்றி!
நஞ்சே அமுதா நயந்தாய், போற்றி!
அத்தா, போற்றி! ஐயா போற்றி!
நித்தா, போற்றி! நிமலா போற்றி!
பத்தா, போற்றி! பவனே, போற்றி!
பெரியாய், போற்றி! பிரானே போற்றி!
அரியாய், போற்றி! அமலா, போற்றி!
மறையோர் கோல நெறியே, போற்றி!
முறையோ? தரியேன்! முதல்வா போற்றி!

உறவே போற்றி! உயிரே, போற்றி!
சிறவே போற்றி! சிவமே, போற்றி!
மஞ்சா, போற்றி! மணாளா, போற்றி!
பஞ்சுஏர் அடியாள் பங்கா, போற்றி!
அலந்தேன், நாயேன், அடியேன், போற்றி!
இலங்குசுடர் எம்ஈசா, போற்றி!
கவைத்தலை மேவிய கண்ணே, போற்றி!
குவைப்பதி மலிந்த கோவே, போற்றி!

4. Pottri-ththiru-ahaval

"Obeisance to You ! Say "Fear not" and bestow grace on
me here! *(172)*

Obeisance to You Who relished poison as very Ambrosia !
Obeisance to You Oh Father ! Obeisance to You, Oh Sire !
Obeisance to You, Oh eternal One ! Obeisance to You Oh **Nimala**!
Obeisance to You, Oh my Husband ! Obeisance to You,
Oh Creator!
Obeisance to You, Oh great One ! Obeisance to You, Oh Lord!
Obeisance to You Oh rare One ! Obeisance to You Oh **Amala** !
Obeisance to You ! Oh fine Path in the guise of sages !
Obeisance to You, Oh principal One ! Is it just ? I cannot
endure ! *(173-180)*

Obeisance to You, Oh Kinsman! Obeisance to You Oh Life!
Obeisance to You,Oh Glory ! Obeisance to You, Oh Bliss !
Obeisance to You, Oh Cloud ! Obeisance to You,
Oh Bride-groom!
Obeisance to You ! Oh Partner of Her Whose feet are soft !
Obeisance to You! I, a cur of a slave am anguished !
Obeisance to You! our **Eesaa** (Lord) of dazzling light!
Obeisance to You, my Eyes Who dwell in **Kavaiththalai** !
Obeisance to You Oh King easy of reach in **Kuvaippathi** !
(181-188).

மலைநாடு உடைய மன்னே, போற்றி!
கலைஆர் அரிகேசரியாய், போற்றி!

திருக்கழுக்குன்றில் செல்வா போற்றி!
பொருப்பு அமர் பூவணத்து, அரனே, போற்றி!
அருவமும் உருவமும் ஆனாய், போற்றி!
மருவிய கருணை மலையே போற்றி!
துரியமும் இறந்த சுடரே, போற்றி!
தெரிவுஅரிது ஆகிய தெளிவே, போற்றி!
தோளா முத்தச் சுடரே போற்றி!
ஆள் ஆனவர்கட்கு அன்பா, போற்றி!
ஆராஅமுதே, அருளே, போற்றி!
பேர் ஆயிரம் உடைப்பெம்மான், போற்றி!

தாளி அறுகின் தாராய், போற்றி!
நீள் ஒளி ஆகிய நிருத்தா, போற்றி!
சந்தனச் சாந்தின் சுந்தர, போற்றி!
சிந்தனைக்கு அரிய சிவமே போற்றி!
மந்திர மாமலை மேயாய், போற்றி!
எம்தமை உய்யக் கொள்வாய், போற்றி!
புலிமுலை புல்வாய்க்கு அருளினை, போற்றி!

4. Pottri-ththiru-ahaval

Obeisance to You Oh Monarch of the mountain land !
Obeisance to You of **Arikesari** known for its art ! (189-190)
Obeisande to You Oh Lord of wealth in **Thirukkazhukundru** !
Obeisance to You Oh **Aran** abiding in hilly **Poovanam!**
Obeisance to You Who are a formless One and
One with form as well !
Obeisance to You Mountain of mercy !
Obeisance to You Oh Flame Who have transcended even the
Thuriyam state !
Obeisance to You Oh Clarity rare to be known!
Obeisance to You Oh Radiance of unpierced pearl !
Obeisance to You, loving One to those Who have become
Your own !
Obeisance to You, Oh unsatiating Ambrosia ! Oh Grace !
Obeisance to You, great Lord with a thousand names ! (191-200)
Obeisance to You, Whose garland is of Thalli (*Ipomaea sepiaria*)
a creeper and **Arugu** (*Cynodon dactylon*) a grass !
Obeisance to You the Dancer Who is the vast expanse of
Effulgence !
Obeisance to You the beauteous One with the perfume of
sandal-wood paste!
Obeisance to You Oh Bliss rare to be conceived by the mind !
Obeisance to You Who abides in the mighty **Manthira** Mountain!
Obeisance to You Who take Possession of us in order to save us !
Obeisance to You Who in Your grace gave the teat of the tiger to
an orphaned deer! *(201-207)*.

அவைகடல் மீமிசை நடந்தாய், போற்றி!
கரும் குருவிக்கு அன்று அருளினை, போற்றி!
இரும் புலன் புலர இசைந்தனை, போற்றி!

படி உறப் பயின்ற பாவக, போற்றி!
அடியொடு, நடு, ஈறு, ஆனாய், போற்றி!
நரகொடு, சுவர்க்கம் நால்நிலம், புகாமல்
பரகதி பாண்டியற்கு அருளினை, போற்றி!
ஒழிவு அறநிறைந்த ஒருவ, போற்றி!
செழு மலர்ச் சிவபுரத்து அரசே, போற்றி!
கழுநீர் மாலைக் கடவுள், போற்றி!
தொழுவார் மையல் துணிப்பாய், போற்றி!
பிழைப்பு, வாய்ப்பு, ஒன்று அறியா நாயேன்
குழைத்த சொல்மாலை கொண்டருள் போற்றி!

புரம் பல எரித்த புராண, போற்றி!
பரம்பரம் சோதிப் பரனே, போற்றி!
போற்றி! போற்றி! புயங்கப் பெருமான்!
போற்றி! போற்றி! புராணகாரண!
போற்றி! போற்றி! சய, சய, போற்றி!

4. Pottri-ththiru-ahaval

Obeisance to You Who walked on the billowy sea ! *(208)*
Obeisance to You Who that day bestowed grace on the black bird !
Obeisance to You Who will to shrivel the mighty senses !
Obeisance to You Who condescend in many forms on earth
Obeisance to You Who are the Beginning, the Middle and the End ! Obeisance to You Who not letting the **Paandiyan** enter hell or heaven or come back again into this vast world, graciously bestowed on him the transcendental state !
Obeisance to You Who permeate all without exception !
Obeisance to You King of **Civapuram** rich with luxuriant flowers!
Obeisance to the God with garland of the flowers of **Kazhuneer** (*Nymphaea stellata*)
Obeisance to You Who cut off the delusion of those Who worship You !
Obeisance to You ! Graciously accept this wreath of words strung by this cur Who does not know to distinguish false from truth !
Obeisance to You ancient One Who burnt many cities !
Obeisance to You Oh infinitely infinite effulgent Infinity !
Obeisance! Obeisance to You Oh Lord adorned with snakes !
Obeisance! Obeisance to You Oh ancient Cause!
Obeisance ! Obeisance to You ! Victory ! Victory !
Obeisance to You! *(209-225).*

12

Poem: 4

Pottri th-thiru-ahaval

(The Sacred Ahaval of Praise)

(Sung at Thillai)

Sub-title: Creation of the World or Universe

Analysis

This poem is composed of 225 lines. As the word '**Pottri**' (Obeisance) is used several times in this poem, it is called "**Pottri Thiru Ahaval**" The first ten lines deal with how the sacred feet of Civan which could not be visualised even by Maal, he of the four faces and the rest of the heavenly ones, was made easy of worship in this world when He came down on earth in the form of a priest '**Guru**'(75). What is begun in the first line ends only in the 75th line.

Lines 11 to 25 deal with how the saint escaped the various births in the animal kingdom from the elephant down to the ant and how later he escaped as a human foetus in the mother's womb during all the ten moon-months from the different kinds of troubles and finally from the sea of misery along with the mother in the tenth month.

Lines 26 to 41 speak of how he escaped from all sorts of troubles and sorrow all the years of nights and days like hunger, work, sleep, travel, education, wealth and poverty till he became a youth.

He sings how he escaped the piercing glances of maidens with black tresses, red lips, pearly teeth and charming youthful breasts. The beauty and charm of the lovely damsels have been

narrated in the lines 30 to 35. After escaping from all these miserable things thought of God was born in him (42).

In the lines 43 to 58 he speaks of how he had to face six crores of delusive powers like the dogma that the world is but an empty dream (**"maayaavaatham"**), epicurianism. sectarianism and atheism when they began their illusive play.

In lines 59 to 87 he describes how the devotees like him becoming firm in their faith in God like a nail driven into a soft tree worshipped Him with melting heart like wax before fire; wept, trembled; danced; shouted; sang and prayed with pure love. With tears increasingly trickling, their mind in a whirl like the sea, with heartsore, their body shivering in unison, eschewing shyness while the world mocked at them as ghouls, they remained unswerving in mind. As the cow yearns for its calf they yearned with sigh after sigh. They did not despise the greatness of His grace in coming down on earth and becoming a supreme **'Guru'**; (Priest), instead their very bones softened and melted, their river of love over-flowed its banks; their good senses coalesced; they clamoured, "Oh Lord! Oh Lord !", their speech stumbled; the hair on their bodies stood on end; when they worshipped their palms folded like a lotus bud; their hearts blossomed; their eyes gleamed with joy with droplets dewing on them. While they thus cherished day by day with unswerving love He became their very mother and brought them up. "Obeisance to You ! Obeisance to You!"

Lines 88 to 225 deal with salutations to the Lord praising Him with all attributes including some legendary glories of Civan. Lines 137 to 141 indicate how He is present in the great elements.

"Obeisance to You Who pervade the **earth** as five !
"Obeisance to You Who appear in **water** as four !
Obeisance to You Who shine in **fire** as three !
Obeisance to You Who delight in **wind** as two !
Obeisance to You Who happen in space as One !"

In the last few lines (222 to 225) the saint concludes his salutations with glorified victory:

"Obeisance to You Oh infinitely infinite effulgent Infinity !
Obeisance, Obeisance to You Oh Lord adorned with snakes !
Obeisance Obeisance to You Oh Ancient One !
Obeisance, Obeisace to You! Victory, Victory Obeisance to You!"

Poem: 4

Portti-th-thiru-ahaval

Sub-title: Cagaththin urppaththi (Creation of the world)

Abstract:

It is worthy to note that the word **'Pottri'**(Obeisance to You) is used 160 times in this poem of 225 lines. This sweet poem, therefore, is recited in the worship of **Civan** by several devotees even to-day. It is said that this poem was sung at **Thillai**. Out of all the four poems of the first part (which we have divided) of Thiruvaachakam the last three have been sung at **Thillai.**

The following lines of this poem are generally repeated in chorus in all the congregations of worship of Civan:

"Obeisance to You ! Oh Civan of the southern country !
Obeisance to You ! Oh God to all of every country !"
(164- 165)

These salutations and invocation exhibit the largeheartedness of the saint and His universality in ownership of God.

As the sub-title of this poem points out the origin of the world, is perhaps indicated in the lines 137 to 141 where-in the saint narrates how God is present in all the great five elements, starting from the earth.

"He pervades the earth as five" evidently as five elements. "He appears in water as four" elements. "He shines in fire as three" elements. "He delights in wind as two" elements and "He happens in space as One" element. This

fact delightfully fits in the modern conception of science of cosmology for the origin of the universe.

According to modern science "The World before man" once upon a time, that is, billions and billions of years ago the universe was void. For the first time **space** made its appearance and it continued for several millions of years. Then air appeared in the space and the two elements continued for several millions of years. Thereafter **fire** broke out perhaps by the ignition of the wind. There was rain of fire for several millions of years. Then out of these three elements **water** appeared and it continued to rain for millions of years. Then out of these four elements **earth** was born surrounded by oceans. This is the modern conception for the origin of elements, though there is a difference of opinion now.

Though it may appear that the saint has stated the facts in the reverse order in this poem there seems to be the truth of the origin of the five elements as he simply narrates how God is present in the elements starting from the earth. However he speaks of this order when he questioned God, when is the hour of obliteration of the elements such as the blowing wind, fire, water and the earth with the sky, in the eighth verse of Sacred Cento (5:8).

In this context we are not able to set aside the temptation to quote a Tamil verse of the Third century found in the classical literature of **Paripaadal**, one of the eight anthologies, as it has some relevance here. The author **Keeranthaiyaar** narrates in wonderful terms the modern scientific concept for the origin of the elements of the Universe.

After the passage of millions of millenniums there arose in the subtle cosmos the music of the universe. There arose

after several million years the sky in which no form could be discernible. Then there arose in the sky the age of swiftly moving air and several millions of years passed. Thereafter there arose the age of reddish fire which rain of fire continued for several millions of years. Thereafter there began the age of dew and cool water which turned into torrential down-pour for several millions of years. Then in the midst of the flood of water there arose the age of the earth with the upheaval of oceans and continental drifts into which the earth boat tossed up and down and the steady earth was born. During all these ages, eras, epochs and periods, Oh Lord ! **Maal** ! You have been there all along. (Paripaadal : 2; See-appendix). This verse has been sung in praise of **Thirumaal**. We are at our wit's end to explain the extra-ordinary power of intuition of the prophetic Tamil poet-**Keeranthaiyaar** in narrating so exquisitely the origin of the universe.

Thus the earth was born 5 billions (5,000 000 000) of years ago as per modern science. (Oparin-The Origin of universe.) From fossil evidences on sedimentary rocks plant life was present about 2-3 billions of years ago. It is also said that there must have been many primitive life forms which might have disappeared without leaving any evidence. It is believed that life might have evolved on earth in pre-cambrian period 600 to 5000 million years ago. They were **Proto-fauna** and proto-zoa from which the present protozoa might have been evolved. Then, fishes, insects, reptitles, birds and mammals of the animal Kingdom gradually evolved. It is believed that from Paleontological evidences ape-like erect walking animal forms made their appearence in the world. They are called Homonid fossils belonging to about 3.5 million years ago. One such erect walking form is called *Homo erectus*. It is presumed that the human beings, *Homo sapiens* might have evolved during this time.

Saint **Maanickavaachagar** has very exquisitely traced the evolution of human beings with particular reference to his own human form, right from the earliest life forms of Protozoa and Protofauna of the Biological Science from the Palaeozoic era of 5000 to 600 million years:

'Grass was I, shrub was I, worm, tree,
Full many a kind of beast, bird, snake,
stone, man, goblins and demons.
The form of mighty giants, ascetics, devas,
I bore within these immobile and mobile
forms of life,
In every species born, weary I
have grown Great Lord !"
(Thiruvaachakam 1-26 t0 31).

In these life forms one can easily see the course of evolution of the Animal Kingdom as propounded by Charles Darwin. The saint has also traced the development of the human embryo. He sings, "Erstwhile He banished me that I may no longer abide with Him and then He made me enter a human body ..."(26:8).

"From the elephant down to the ant I escaped from the extinctionless wombs. Finally I escaped during conception in human form from the throng of germs in the mother's womb:

Escaped in the first moon month from the danger of the **Thaandri** shaped (Fruit of *Terminalia bellerica.*) foetus splitting into two,

Escaped in the second month from the amorphous state,
Escaped in the third month from the profuse flow of the
unbilical fluid,
Escaped in the fourth month from the great darkness,

Escaped in the fifth month from abortion,
Escaped in the sixth month from the scandalous pruritus ?
Escaped in the seventh month from the premature delivery,
Escaped in the eighth month from the tribulations,
Escaped in the ninth month from the troubles of the month and finally
Escaped in the tenth month from the sorrow of the sea of misery which I suffered along with the mother."(4:15-25)

In the same way he explains how he escaped from the sorrow of the oncoming years consequent on many things such as earning, hunger and so on. "Escaping from the piercing glances of women, from their desire, from the sea of learning, from the affliction of wealth, from the poison of poverty and from what not, the thought of God was born" (4: 25-43). Who is this God?

End of Thiruvaachakam Chapter I

Thiruvaachakam

Chapter 2

POEM - 5

Thiruchchathakam

(The Sacred Cento)

Thiruvaachakam

Chapter 2

POEM - 5

Thiruchchathakam

(The Sacred Cento)

Sub-title: Bhakthi Vairaakya Vichithram
(The marvel of tenacity of devotion)

Thiru = sacred; Chathakam = cento (hundred); Bhakti = devotion; Vairaakya(m) = tenacity; vichithram = marvel.

The second part of Thiruvaachakam (according to our classification) is made up of two Poems such as **Thiruchchathakam** (Decad 5) and **Neethal Vinnappam** (Decad 6). The fifth decad is known as **Thiruchchathakam** (The Sacred Cento), as it is made up of ten **sub-decads** with ten stanzas or verses each, with separate sub-titles. These 100 verses are connected by the law which requires that the last word of each verse shall begin the following verse. This is called **Anthaathi** and Pope has translated this as **"Anaphoretic verse"**.

This Cento is made up of hundred harmonious verses of varying metres dealing with the different phases of religious enthusiasm and devotion of the saint. The titles of the sub-decads indicate in some measure the course of his thoughts and the character of his mental conflicts. There is a most pathetic alternation of rapturous and realizing devotion with coldness and apathy for the instability of his wavering mind for worldly pleasures in a most touching language. On the whole it exhibits the progress of the soul through the successive stages of religious experience till it merges itself in the nature of complete union with the Supreme. These harmonious lyrical

songs are said to indicate the ten different stages of spiritual experiences with which God in His grace enslaved the saint and made him His own in response to his tenacity of devotion.

This poem, the **Sacred Cento** with ten sub-decads, deals with the spiritual development of the saint starting from the purification of the soul for the attainment of supreme bliss, ecstatic bliss and transcendent bliss.

In the course of purification of the soul the saint expresses desolation, despondency, despair mingled with self-accusation, self-disparagement and self-denunciation. He is pained that his mind, forgetting the extra-ordinary grace of God Who of His own accord appeared before him and enslaved him, was mad with the youthful passion after the charm of women.

He feels miserable that his potent and residual **Karma** drags him into the ocean of birth. He is bewildered with his treacherous mind and betraying senses.

His despondency knows no bounds when he witnesses His real devotees moving and reaching His feet leaving him behind. He is frustrated with his body--the nest of worms and desires-to fall into fire or roll down the rocks. As and when his head and heart gradually become pure by prayer, penance and pious meditation, the grace of God is bestowed on him.

In the sub-decad--The purification of experience(51-60) the saint sings that he has prepared himself well so that he is in state of absolute purity fit for reaching His feet. He pines for divine compassion by chanting His name of the sacred five letters(61-70). He recollects how His real devotees are steeped in Bliss (71-80). He explains his experience of ecstatic bliss in tasting Him as Honey, Ambrosia and Juice of sugar-cane(81-90). He is made to enjoy fully His bliss (95) and he enjoys surpassing Bliss (91-100).

திருவாசகம்
(II விண்ணப்பப் படலம்)

ஐந்தாவது
திருச்சதகம்
(பத்தி வைராக்கிய விசித்திரம்)

(திருப்பெருந்துறை)

1. மெய்யுணர்தல்
(கட்டளைக் கலித்துறை)

மெய்தான் அரும்பி விதிர் விதிர்த்துஉன்
    விரை ஆர் கழற்கு என்
கைதான் தலைவைத்துக் கண்ணீர் ததும்பி
    வெதும்பி உள்ளம்
பொய்தான் தவிர்ந்து உன்னைப் போற்றி
    சயசய போற்றி என்னும்
கைதான் நெகிழ விடேன் உடையாய்
    என்னைக் கண்டுகொள்ளே. (1)

கொள்ளேன் புரந்தரன் மால்அயன்
    வாழ்வு குடிகெடினும்
நள்ளேன் நினது அடியாரொடு அல்லால்
    நரகம் புகினும்
எள்ளேன் திருவருளாலே
    இருக்கப்பெறின் இறைவா
உள்ளேன் பிறதெய்வம் உன்னை அல்லாது
    எங்கள் உத்தமனே. (2)

Decad:5

Thiruchchathakam

(The Sacred Cento)

Sub-title: Bakthi Vairaakkiya Vichithram

(The Marvel of Tenacity of Devotion)

(Sung at Thirupperunthurai)

Sub-Decad:1: Meiyunnarthal

(The Cognition of the Real)

Thiru = Sacred, Chathakam = hundred (cento)

This sub-decad is made up of ten verses of four lines each in **Kattalai Kaliththurai** metre.

"With my body perspiring in emotion like tiny buds and quivering with pious devotion, with my palms folded over my head in prayer to Your fragrant jewelled feet, with eyes brimming and with my heart bereft of all falsehood melting, never shall I suffer in adoring and singing "Obeisance to You! Victory! Victory!.

Obeisance to You! Oh my Master! Do look on me!

(Decad:5:Sub-decad:1:Verse:1)

"I shall not accept the blissful life of Indraa or Maal (Vishnu) or **Ayan** (Brahma); I shall not associate unless it be with Your devotees even if my generation were to be ruined; even if I were to enter hell I shall not despise it provided I am left with Your sacred grace; Oh Lord! I shall not think of any other God but You,Oh our Noble One! *(5:2)*

5 : 1. மெய்யுணர்தல்

உத்தமன் அத்தன் உடையாள்அடியே
    நினைந்து உருகி
மத்த மனத்தொடு மால்இவன்
    என்ன மன நினைவில்
ஒத்தன ஒத்தன சொல்லிட
    ஊர் ஊர் திரிந்து எவரும்
தம்தம் மனத்தன பேச
    எஞ்ஞான்றுகொல் சாவதுவே (3)

சாவ முன்னாள் தக்கன் வேள்வித்
    தகர் தின்று நஞ்சம் அஞ்சி
ஆவ எந்தாய் என்று அவிதா
    இடும் நம்மவர் அவரே
மூவர் என்றே எம்பிரானொடும்
    எண்ணி விண் ஆண்டு மண்மேல்
தேவர் என்றே இறுமாந்து என்ன
    பாவம் திரிதவரே . (4)

தவமே புரிந்திலன் தண்மலர் இட்டு
    முட்டாது இறைஞ்சேன்
அவமே பிறந்த அருவினையேன்
    உனக்கு அன்பர் உள்ஆம்
சிவமே பெறும்திரு எய்திற்றிலேன்
    நின் திருவடிக்கு ஆம்
பவமே அருளு கண்டாய் அடியேற்கு
    எம் பராபரமே (5)

5:1 Meiyunarthal

Thinking for ever only of the feet of the noblest One, My Father, and melting in ecstasy with my mind so enraptured that people say "this man is mad" and speak whatever that comes to their mind and wandering from urb to urb while every one speaks whatever that comes to his mind, when am I, indeed, to die? Oh my Master! *(5:3)*

Our kith and kin who once fearing to die as a penalty for eating the flesh of Thakkan's sacrificial ram and on another occasion fearing the poison, worshipped You crying "Ah, Ah, Our Father!" thinking for themselves as forming a Trinity along with our Lord, rule the heavens and haughtily strut about on earth as Gods. What a sin is this! *(5:4)*

I did not perform (**Thavam**) pious and penitent meditation; I did not strew fresh flowers on Your feet and unstintingly worship You; I of vain birth and of evil deeds, (**Karma**) have not gained the good fortune of receiving that Bliss which is realised in the minds of Your loving ones; Graciously bestow on me, Your slave, such birth as will lead me to Your sacred feet, Oh our supremely transcendent One! *(5:5)*

13

பரந்துபல் ஆய்மலர் இட்டு
முட்டாது அடியே இறைஞ்சி
இரந்த எல்லாம் எமக்கே பெறலாம்
என்னும் அன்பர்உள்ளம்
கரந்து நில்லாக்கள்வனே நின்தன்
வார்கழற்கு அன்புஎனக்கும்
நிரந்தரமாய் அருளாய் நின்னை
ஏத்த முழுவதுமே (6)

முழுவதும் கண்டவனைப் படைத்தான்
முடிசாய்த்து முன்னாள்
செழுமலர் கொண்டு எங்கும் தேட
அப்பாலன் இப்பால்எம்பிரான்
கழுதொடு காட்டிடை நாடகம்
ஆடிக் கதிஇலியாய்
உழுவையின் தோல்உடுத்து உன்மத்தம்
மேல்கொண்டு உழிதருமே (7)

உழிதரு காலும் கனலும்
புனலொடு மண்ணும்விண்ணும்
இழிதரு காலம் எக்காலம்
வருவது வந்ததற்பின்
உழிதரு காலத்த உன்அடியேன்
செய்த வல்வினையைக்
கழிதரு காலமும் ஆய்அவை காத்து
எம்மைக் காப்பவனே (8)

5:1 Meiyunarthal

Oh Thief Who however does not hide Yourself from the minds of those devotees Who believe and hope that they can obtain all that they beg for by going to shrines far and near and strewing choice flowers on Your feet. worshipping You without any interruption! Do bestow on me too love everlastingly in Your grace, that I may praise and adore You fully. *(5:6)*

When once he (Vishnu) Who created him (Brahma) Who created the whole universe, searched everywhere with lowed head bearing blooming flowers, Our Lord Who was then a farther One to him,now a here about One, dances with ghouls in the cremation ground wearing the tiger-skin and wanders about as a homeless and friendless vagrant with mad joy. *(5:7)*

When is the time for the blowing wind, the fire, the flood, the earth and the heaven to obliterate? Oh Father with feet Which keep dancing after that hour had come! Oh Lord Who becomes Time for the riddance of the potent and strong Karma (deeds) done by me Your slave, and Who guards me thwarting them! *(5:8)*

பவன் எம்பிரான் பனிமாமதிக்
    கண்ணி விண்ணோர் பெருமான்
சிவன் எம்பிரான் என்னை ஆண்டு
    கொண்டான் என் சிறுமைகண்டும்
அவன் எம்பிரான் என்ன நான்
    அடியேன் என்ன இப்பரிசே
புவன் எம்பிரான் தெரியும்
    பரிசு ஆவது இயம்புகவே (9)

புகவே தகேன் உனக்கு அன்பருள்
    யான் என் பொல்லா மணியே
தகவே எனை உனக்குஆட்கொண்ட
    தன்மை எப் புன்மையரை
மிகவே உயர்த்தி விண்ணோரைப்
    பணித்தி அண்ணா அமுதே
நகவே தகும் எம்பிரான் என்னை
    நீ செய்த நாடகமே (10)

5:1 Meiyunarthal

Bhavan, my Lord, Whose chaplet is the cool moon, Lord of the heavenly Ones. Civan my Lord made me His own even after seeing my meanness. To claim Him as my supreme Lord and I to claim as His servant-- spell out this very relationship as the sacred manner of recognising my Lord-Bhuvan! (Bhavan = Cause for the appearance of the world: Bhuvan = He Who is the World). *(5:9)*

I am not worthy to enter in the midst of Your devotees, Oh my flawless Gem! The manner by which You made me Your own is really worthy of You; You raising the meanest Ones howsoever lowly, very high, abase the heavenly Ones: Oh my Father, Oh Ambrosia! The farce You have enacted with me is indeed laughable, Oh my Lord! *(5:10)*

5. The Sacred Cento

Sub-decad: (1) The Cognition of The Real

Abstract

With his frame quivering, with palms joined over his head, with tears brimming his eyes and with melting heart, the saint prays to God to acknowledge him (verse number 1) and begs to grant him in His grace everlasting love to adore His glorious jewelled feet(6).

He feels his smallness by saying "I have not done any penance, I have not worshipped You by strewing flowers at Your feet(5). I am not worthy to enter the assembly of Your devotees".(10,5) He asks with a sense of insinuation and anguish in case he is left in lurch,

"When am I, melting in ecstasy with my mind so enraptured and thinking of Your feet only that people say that, "this man is mad" and speak whatever that comes to their mind, to die **Oh my Father?**"(3). But this is not a plea for death.

He sings, "You, Civan, My Lord! Even after seeing my meanness made me Your own"(9)

His tenacity of purpose of the cognition of the real which is the title of this sub-decad can be seen in his determination "Never shall I lapse from the observance of singing "Obeisance to You! Obeisance to You!" even if my generation is to be ruined"(1). He has realized fully that One can apprehend the God-head only with undying and unstinting love to Him. So he prays to grant him in His grace everlasting love to adore His glorious feet ceaselessly (6).

5:1 Meiyunarthal

He sings in the first verse how he desires to worship Him.

"With my body perspiring in emotion like tiny buds and quivering, with my palms folded over my head in prayer to Your fragrant jewelled feet, with eyes (tears) brimming and with my heart bereft of all falsehood melting, never shall I suffer in adoring and singing, "Obeisance to You, victory victory, obeisance to You! "Oh my Master! Do look on me!"(Decad 5:Sub-decad 1: verse 1). This type of pious devotion to God and dispassionate will-power are sure to lead One to the "Cognition of the Real" as contemplated in the title of this sub-decad.

Further this may perhaps strengthen the sacred relationship of recognising the Lord--"To claim Him as our supreme Lord and we to claim as His servants"(9).

ஐந்தாவது

திருச்சதகம்

5 : 2. அறிவுறுத்தல்

(தரவு கொச்சகக் கலிப்பா)

நாடகத்தால் உன்அடியார்போல் நடித்து நான் நடுவே
வீடு அகத்தே புகுந்திடுவான் மிகப்பெரிதும் விரைகின்றேன்
ஆடகச்சீர் மணிக்குன்றே இடைஅறா அன்புஉனக்குஎன்
ஊடுஅகத்தே நின்று உருகத்தந்தருள் எம்உடையானே (11)

யான் ஏதும் பிறப்பு அஞ்சேன் இறப்பதனுக்கு என் கடவேன்
வானேயும் பெறில் வேண்டேன் மண் ஆள்வான் மதித்தும் இரேன்
தேன் ஏயும் மலர்க் கொன்றைச் சிவனே எம்பெருமான் எம்
மானே உன் அருள் பெறும்நாள் என்று என்றே வருந்துவனே (12)

வருந்துவன் நின்மலர்ப்பாதம் அவை காண்பான் நாய் அடியேன்
இருந்து நலமலர் புனையேன் ஏத்தேன் நாத்தழும்பு ஏற
பொருந்திய பொன்சிலை குனித்தாய் அருள் அமுதம் புரியாயேல்
வருந்துவன் நல்தமியேன் மற்று என்னேநான் ஆம் ஆறே(13)

Decad : 5

Sub-decad:2

Arivuruththal

(Acquainting God of one's heart)

This sub-decad of acquainting God of his aspiration is made up of ten verses in **Tharavu kochchakakalippa** metre.

Oh glorious golden Hill of Gems! Imitating Your devotees in pretence as if in a drama, I rush in haste to enter the land of deliverance. Oh my Owner! Do graciously grant me unintermitting love unto You to take root in my heart and melt. *(5:11)*

Not the least shall I dread any birth. What can I do about dying? If I were to get even the heaven, I would not want it, I had never sought esteem of kingship over the world, Oh Civan decked with honey-filled flowers of **Kondrai** *(Cassia fistula)*! Oh Lord! Our Father! I shall yearn for the day of receiving Your grace crying, "When? When?" *(5:12)*

I,a cur, and Your slave, pining to see Your blossom feet, do not string patiently goodly flowers; I do not adore You till my tongue gets calloused. "Oh You Who bent the golden bow well! If You do not bestow on me the Ambrosia of Your grace I, a forlorn wretch pine; what is to become of me? *(5:13)*

5 : 2. அறிவுறுத்தல்

ஆம்ஆறுஉன் திருவடிக்கே அகம்குழையேன் அன்புஉருகேன்
பூமாலை புனைந்து ஏத்தேன் புகழ்ந்து உரையேன் புத்தேளிர்
கோமான்நின் திருக்கோயில் தூகேன் மெழுகேன்
கூத்துஆடேன்
சாம்ஆறே விரைகின்றேன் சதுராலே சார்வானே (14)

வான்ஆகி மண்ஆகி வளிஆகி ஒளிஆகி
ஊன்ஆகி உயிர்ஆகி உண்மையும்ஆய் இன்மையும்ஆய்க்
கோன்ஆகி யான் எனது என்று அவர் அவரைக் கூத்தாட்டு
வான்ஆகி நின்றாயை என்சொல்லி வாழ்த்துவனே (15)

வாழ்த்துவதும் வானவர்கள் தாம்வாழ்வான் மனம்நின்பால்
தாழ்த்துவதும் தாம்உயர்ந்து தம்மைஎல்லாம் தொழவேண்டிச்
சூழ்த்து மதுகரம் முரலும் தாரோயை நாய்அடியேன்
பாழ்த்தபிறப்பு அறுத்திடுவான் யானும் உன்னைப் பரவுவனே (16)

பரவுவார் இமையோர்கள் பாடுவன நால்வேதம்
குரவுவார் குழன் மடவாள் கூறுஉடையாள் ஒருபாகம்
விரவுவார் மெய்அன்பின் அடியார்கள் மேன்மேல்உன்
அரவுவார் கழல்இணைகள் காண்பரோ அரியானே (17)

5:2 Arivuruththal

To become fit for approaching Your sacred feet, my heart does not soften to pulp; I do not melt with love. I do not praise You adorning You with garlands of flowers. I do not speak worthy words of praise. Oh King of the gods! I do not sweep or wash Your sacred temple nor do I dance. I am hurrying to die, Oh You Who draw nigh by wisdom of wits. *(5:14)*

Becoming the heavens, becoming the earth,
becoming the wind, becoming the light,
becoming the flesh, becoming the life,
becoming the existence, becoming the
non-existence, becoming the king, and becoming

the Manipulator of those puppets Who speak of I and mine, You Who are all these! with what words shall I extol? *(5:15)*

The heavenly ones adore You that they may prosper; they stoop their minds unto You that they may rise high and that all should worship them. Oh You, decked with a garland surrounded by humming bees! Even I, the cur of a slave, adore You with the aim of cutting off the worthless births. *(5:16)*

The heavenly ones Who adore You, the four Vedaas which sing Your glory, the lovely Dame with **Kuravu** *(Webera corymbosa)* flower-decked locks, Who has one side of You as Her share and devotees Who in their real love for You have lost themselves in delight for You, Would all of them behold more and more Your jewelled feet, Oh rare One! *(5:17)*

5 : 2. அறிவுறுத்தல்

அரியானே யாவர்க்கும் அம்பரவா அம்பலத்துஎம்
பெரியானே சிறியேனை ஆட்கொண்ட பெய்கழல்கீழ்
விரைஆர்ந்த மலர்தூ வேன் வியந்துஅலறேன்
நயந்துஉருகேன்
தரியேன்நான் ஆம்ஆறுஎன் சாவேன்நான் சாவேனே (18)

வேனில்வேள் மலர்க்கணைக்கும் வெள்நகைச்
செவ்வாய்க்கரிய
பானல்ஆர் கண்ணியர்க்கும் பதைத்துஉருகும் பாழ்நெஞ்சே
ஊன்எல்லாம் நின்றுஉருகப் புகுந்துஆண்டான் இன்றுபோய்
வான்உளான் காணாய்நீ மாளா வாழ்கின்றாயே (19)

வாழ்கின்றாய் வாழாத நெஞ்சமே வல்வினைப்பட்டு
ஆழ்கின்றாய் ஆழாமல் காப்பானை ஏத்தாதே
சூழ்கின்றாய் கேடுஉனக்குச் சொல்கின்றேன் பல்காலும்
வீழ்கின்றாய் நீ அவலக்கடல் ஆய வெள்ளத்தே (20)

5:2 Arivuruththal

Oh rare One to everybody! Oh Pervader of the sky! Oh great One of the Hall of gnosis! I do not strew fragrant flowers on the shining jewelled feet which enslaved me, neither do I cry in amazement nor melt in adoration. I cannot tarry. What is to become of me? I will die! I will die! *(5:18)*

Oh my useless heart which palpitates and melts to the flowery darts of springtime Cupid, to fair maidens with pearl-like teeth, rosy lips and blue eyes! He Who entered You while all Your flesh melted and Who made You His, behold, He has left You to-day and has gone and dwells in heaven; still You live without dying! *(5:19)*

Yet You live, Oh my heart bereft of life! You being caught in potent **Karma** sink without worshipping Him Who shall save You from sinking; you are devising your own ruin, I have been telling you repeatedly; You are falling even now into the flood of the sea of misery. *(5:20)*

Decad :5

Sub-decad:2

(Acquainting God of One's heart)

Abstract

The saint while acquainting God of his aspirations is instructing his own heart in this sub-decad.

The saint feels that he does not melt with love to become fit for approaching His sacred Feet (14). While heavenly ones and the devotees in their true love for Him have lost themselves in delight, his mind caught in potent **Karma** is seeking its ruin.(20). He deplores that his worthless heart palpitates and melts to the flowery dart of cupid and the charm of women(14) and he is pained that he will certainly perish(18). He does not fear any birth and feels there is nothing he can do about death (12). He warns his heart that it is falling in the sea of sorrow as it does not pay heed to his words(20). He sings,"Oh You Who are the Heaven! You are the Earth! You are the Wind! You are the Light! You are the Body! You are the Soul! You are the Existence! You are the Non- existence! You are the King! You are the Manipulator of the puppets Who speak of I and mine and You are all those! with what words shall I praise You?"(15). He prays, "Oh glorious golden Hill of gems! Imitating Your devotees in pretence as if in a drama, I rush in haste to enter the land of deliverance. Oh my Master! Do graciously grant me unintermitting love unto You to take root in my heart and melt" (11).

We can find in this stanza (11) the fundamental and most essential requisite to step into the very path of devotion, namely, unintermitting love for God which is requested to be bestowed on him. This is the only and unique way not only to rid oneself of the troubles but also to pave the path to God.

ஐந்தாவது

திருச்சதகம்

3. சுட்டறுத்தல்

(ஆசிரிய விருத்தம்)

வெள்ளம்தாழ் விரிசடையாய் விடையாய் விண்ணோர்
பெருமானே எனக்கேட்டு வேட்ட நெஞ்சாய்
பள்ளம்தாழ் உறுபுனலில் கீழ்மேலாகப்
பதைத்து உருகும் அவர்நிற்க என்னை ஆண்டாய்க்கு
உள்ளந்தான் நின்றுஉச்சி அளவும் நெஞ்சாய்
உருகாதால் உடம்பு எல்லாம் கண்ணாய் அண்ணா
வெள்ளம்தான் பாயாதால் நெஞ்சம் கல்ஆம்
கண்இணையும் மரம்ஆம் தீவினையினேற்கே (21)

வினையிலே கிடந்தேனைப் புகுந்து நின்று
போது நான் வினைக்கேடன் என்பாய் போல
இனையன்நான் என்றுஉன்னை அறிவித்து என்னை
ஆட்கொண்டு எம்பிரான் ஆனாய்க்கு இரும்பின் பாவை
அனையநான் பாடேன்நின்று ஆடேன் அந்தோ
அலறிடேன் உலறிடேன் ஆவி சோரேன்
முனைவனே முறையோ நான் ஆனஆறு
முடிவுஅறியேன் முதல் அந்தம் ஆயினானே. (22)

Decad:5

Sub-Decad:3

Suttaruththal

(Abandoning the sense of discrimination)

This sub-decad is made up of ten verses of four long lines each in **Viruththam** metre.

Leaving those, Who on hearing the words of praise, "Oh You with expanding matted locks pouring the flood of Ganga! Oh You on the bull! Oh Lord of the heavenly ones!" stood by panting and melting with thirsting heart agitated like water rushing up and down into a gorge, You made me Your own. For You I, becoming all heart from sole to scalp, do not melt and with my whole body turned into eyes, a very flood of tears does not rush forth. Oh my Father, my heart is a stone and both the eyes of me of sinful deeds are wood-knots. (5:21)

For the sake of You Who entering and dwelling in me bound by **Karma** and as if You would say,"Come, I am the Destroyer of Karma" announced Yourself as "I am so and so" and enslaved me and became my Lord. I am like a statue of iron. I do not sing nor dance and alas, I do not weep nor wail; I do not wither nor does my soul faint. Behold Oh Primal One! What have I become? Is it just? I do not know the end of all this. Oh You Who are the Beginning and the End of all things! *(5:22)*

ஆய நான் மறையவனும் நீயே ஆதல்
அறிந்துயான் யாவரினும் கடையன்ஆய
நாயினேன் ஆதலையும் நோக்கிக் கண்டும்
நாதனே நான்உனக்குஓர் அன்பன் என்பேன்
ஆயினேன் ஆதலால் ஆண்டு கொண்டாய்
அடியார்தாம் இல்லையே அன்றி மற்றுஓர்
பேயனேன் இதுதான் நின்பெருமை அன்றே
எம்பெருமான் என்சொல்லிப் பேசுகேனே (23)

பேசில் தாம் ஈசனே எந்தாய் எந்தை
பெருமானே என்றுஎன்றே பேசிப்பேசிப்
பூசில் தான் திருநீறே நிறையப்பூசி
போற்றி எம்பெருமானே என்று பின்றா
நேசத்தால் பிறப்புஇறப்பைக் கடந்தார் தம்மை
ஆண்டானே அவாவெள்ளக் கள்வனேனை
மாசற்ற மணிக்குன்றே எந்தாய் அந்தோ
என்னைநீ ஆட்கொண்டே வண்ணம் தானே (24)

வண்ணம்தான் சேயது அன்று வெளிதே அன்று
அனேகன் ஏகன் அணு அணுவில் இறந்தாய் என்று அங்கு
எண்ணம்தான் தடுமாறி இமையோர் கூட்டம்
எய்தும்ஆறு அறியாத எந்தாய் உன்தன்
வண்ணம்தான் அதுகாட்டி வடிவு காட்டி
மலர்க்கழல்கள் அவை காட்டி வழி அற்றேனைத்
திண்ணம்தான் பிறவாமல் காத்து ஆட்கொண்டாய்
எம்பெருமான் என்சொல்லிச் சிந்திக்கேனே (25)

5:3 Suttaruththal

I do realise that You are the Lord indeed of the four Vedaas and I see this too that I, the lowliest of all, am a very cur; Yet I say, "Oh Naathan!" and since I have become a devotee to You, You made me Your own. Are there no devotees other than this vile wretch? Is this not verily Your greatness? Oh mighty Lord, in what words shall I speak of Your greatness? *(5:23)*

Oh You assumed Lordship over those Who if they speak at all, spoke "Easan! Oh my Father! Oh great Lord of my forefathers!" Who if they smear anything at all on their bodies, smeared only the sacred ash in abundance, and Who praying "Obeisance to You our Lord! " had passed beyond birth and death through unswerving love! Alas for the manner in which You enslaved this vile thief Who plunged in the flood of lust, Oh spotless Hill of Gems! Oh my Father! *(5:24)*

Oh my Father Whom the assembly of heavenly ones saying, "His colour is not red nor pale; He is Many-nay He is One; He is Atom, nay, He is far subtler than the atom" and thus bewildering in their thoughts could not find the way to reach! Showing me Your colour as it is, showing me Your form as it is, showing me Your flowery jewelled feet as they are and positively safe-guarding the lost soul from being born again, You made me Your own! Oh my Lord! What shall I say and think of You? *(5:25)*

சிந்தனை நின்தனக்கு ஆக்கி நாயினேன்தன்
    கண்இணை நின் திருப்பாதப் போதுக்கு ஆக்கி
வந்தனையும் அம்மலர்க்கே ஆக்கி வாக்கு உன்
    மணி வார்த்தைக்கு ஆக்கி ஐம்புலன்கள் ஆர
வந்தனை ஆட்கொண்டு உள்ளே புகுந்த விச்சை
    மால்அமுதப் பெரும்கடலே மலையே உன்னைத்
தந்தனை செந்தாமரைக்காடு அனைய மேனித்
    தனிச்சுடரே இரண்டும்இலி இத்தனியனேற்கே (26)

தனியேன் பெரும் பிறவிப் பௌவத்து எவ்வம்
    தடம் திரையால் எற்றுண்டு பற்று ஒன்று இன்றிக்
கனியைநேர் துவர்வாயார் என்னும் காலால்
    கலக்குண்டு காம வான்சுறவின் வாய்ப்பட்டு
இனி என்னே உய்யும்ஆறு ஒன்றுஎன்று எண்ணி
    அஞ்சுஎழுத்தின் புணை பிடித்துக் கிடக்கின்றேனை
முனைவனே முதல் அந்தம் இல்லா மல்லல்
    கரை காட்டி ஆட்கொண்டாய் மூர்க்கனேற்கே (27)

கேட்டுஆரும் அறியாதான் கேடு ஒன்று இல்லான்
    கிளைஇலான் கேளாதே எல்லாம் கேட்டான்
நாட்டார்கள் விழித்திருப்ப ஞாலத்துள்ளே
    நாயினுக்குத் தவிசு இட்டு நாயினேற்கே
காட்டாதன எல்லாம் காட்டிப் பின்னும்
    கேளாதன எல்லாம் கேட்பித்து என்னை
மீட்டேயும் பிறவாமல் காத்து ஆட்கொண்டான்
    எம்பெருமான் செய்திட்ட விச்சை தானே (28)

5:3 Suttaruththal

Oh unique Flame coloured like a very forest of red lotuses! You making my thought Your thought, making my eyes rest upon Your flowery feet, making me bow before the same blossom and making my speech for precious words about You, coming to the delight of my five senses and making me Your own, offered Yourself to me ! Oh great sea of Ambrosia! You offered Yourself to me a forlorn creature bereft of both! (knowledge and experience). *(5:26)*

While I. Who was tossed about by the huge cruel waves of the sea of birth without any hold, dashed about by the wind called maiden with red lips resembling the fruits of **Kovai** *(Cephalandra indica)* and caught in the jaws of the great shark of lust, was thinking and thinking of how to escape from all these but grasping the raft called the sacred Five Letters, You. Oh Primal One showed this accursed wretch the beginningless and endless luxuriant shore and made me Your own. *(5:27)*

He is One Who is not known by anybody by hear-say knowledge; He has no decay; no kin has He; He hears everything without asking. Even while the people of the country were wide awake, He providing this cur of all persons in the world with a royal seat, showing me everything never before shown and causing me to hear what has never before been heard, guarded me from being born again and made me His own; such is the wondrous deed that our Lord has wrought for me. *(5:28)*

விச்சைதான் இது ஒப்பது உண்டோ கேட்கின்
மிகு காதல் அடியார்தம் அடியன் ஆக்கி
அச்சம் தீர்த்து ஆட்கொண்டான் அமுதம் ஊறி
அகம் நெகவே புகுந்து ஆண்டான் அன்பு கூர
அச்சன் ஆண் பெண் அலி ஆகாசம் ஆகி
ஆர் அழல் ஆய் அந்தம் ஆய் அப்பால் நின்ற
செச்சை மா மலர் புரையும் மேனி எங்கள்
சிவபெருமான் எம்பெருமான் தேவர்கோவே. (29)

தேவர்கோ அறியாத தேவ தேவன்
செழும்பொழில்கள் பயந்து காத்து அழிக்கும் மற்றை
மூவர்கோனாய் நின்ற முதல்வன் மூர்த்தி
மூதாதை மாதுஆளும் பாகத்துஎந்தை
யாவர்கோன் என்னையும் வந்து ஆண்டுகொண்டான்
யாம்ஆர்க்கும் குடிஅல்லோம் யாதும்அஞ்சோம்
மேவினோம் அவன்அடியார் அடியாரோடு
மேன்மேலும் குடைந்துஆடி ஆடுவோமே (30)

5:3 Suttaruththal

If one is to inquire into it, is there a wonderful deed similar to this done by my Father, Who is male, female and neuter too, Who is the Ether and is the vast Fire, Who stands on the farside as the End of all, Lord Civan of the colour of the large bunch of red **Vetchi** *(Ixora coccinia)* flowers, our Lord, King of the devaas, in making me a servant unto His most beloved devotees and ridding me of all fear? He made my heart thaw and entered it making Ambrosia well up in it and in love made me His own. *(5:29)*

Deva-devan Whom the King of the Devaas does not know, He Who creates, protects and destroys the verdant worlds, the Primal one Who stands as the King of the Trinity, the divine Essence, Father of my forefathers, my Father with one part shared by the Dame, the Monarch of all, He came and made me too His own. Henceforth we are no one's subject! Nothing we fear! We have joined the servants of His saints! Let us dive deeper and deeper in the sea of His Bliss and sport about! *(5:30)*

Decad:5

Sub-decad:3

Abandoning the sense of discrimination

Abstract:

This sub-decad as the title indicates is to abandon the sense of discrimination of God Who bestows His grace and the soul that is blessed to receive His grace.

The saint recollects the gracious nature of God in these verses: "For the sake of You Who entering and abiding in me who am steeped in **Karma** and as if You would say, "Come I am the Destroyer of **Karma**" and announced Yourself as "I am so and so" and enslaved me, I do not sing or dance and I do not wail." (22) "Oh! unique Flame coloured like a very forest of red-lotuses! You making my thought Your thought making my eyes rest upon Your flowery feet, making me bow before the same blossom and making my speech for precious words about You, coming to the delight of my five senses and making me Your own, offered Yourself to me! Oh great sea of Ambrosia! You offered Yourself to me, a forlorn creature! bereft of both knowledge and experience"!(26)

Further he sings that while he was thinking and thinking of how to escape from the sea of birth and from the grip of lust for women but at once catching hold of the raft of His sacred five letters, He in His grace showed him the beginningless and endless shore of the land of deliverance and enslaved him(27). He exclaims the marvellous deed of God Who making him a slave of His most beloved devotees, ridding him of all his fears, entered his heart making Ambrosia well up in it and making love wax in him (29). It may be noted that

5:3 Suttaruththal

Civan showed His feet to the saint and advised him, "Do behold these in Your body while Ambrosia is welling up and welling up in it" as he exclaimed in the verse(42:5). Moreover God has been gracious enough to show to the saint things never before shown and enabled him to hear what has never before been heard(28).

So he feels exuberant and sings, "We are no one's subject, nothing we fear. We have joined the devotees of His saints. Let us dive deeper and deeper in the sea of His Bliss and sport about".(30). It is perhaps only here that we find that he is one with God, enjoying His Bliss without any sense of discrimination of God and the soul, befitting the title of the sub-decad.

ஐந்தாவது
திருச்சதகம்
4. ஆத்தும சுத்தி
(ஆசிரிய விருத்தம்)

ஆடுகின்றிலை கூத்து உடையான் கழற்கு
அன்புஇலை என்பு உருகிப்
பாடுகின்றிலை பதைப்பதும் செய்கிலை
பணிகிலை பாதமலர்
சூடுகின்றிலை சூட்டுகின்றதும் இலை
துணைஇலி பிணநெஞ்சே
தேடுகின்றிலை தெருவுதோறு அலறிலை
செய்வது ஒன்று அறியேனே (31)

அறிவுஇலாத எனைப் புகுந்து ஆண்டுகொண்டு
அறிவதை அருளி மேல்
நெறிஎலாம் புலம்ஆக்கிய எந்தையைப்
பந்தனை அறுப்பானைப்
பிறிவுஇலாத இன்அருள்கள் பெற்றிருந்தும்மாறு
ஆடுதி பிணநெஞ்சே
கிறிஎலாம் மிகக் கீழ்ப்படுத்தாய் கெடுத்
தாய் என்னைக் கெடுமாறே. (32)

Decad: 5

Sub-Decad: 4 Aaththuma Suddhi

(Purification of the soul)

Aaththuma = Soul; suddhi = purification.

This sub-decad is made up of ten verses of four lines each in **Viruththam** metre.

Oh my carcass of a heart! You do not sing His praise with melting thrill. You do not dance. You have no love for the feet of the Dancer! You do not throb. You do not bow down. You do not crown Your head with the flowery feet of the Lord; You do not deck His feet with flowers; You do not seek for Him through street after street, You do not wail; I do not know what is to be done with You. You are helpless! *(5:31)*

Oh my carcass of a heart! Though You have received sweetest grace to prevent You parting from Him, my Father Who severs the bonds, Who, entering and enslaving me who have no wisdom, bestowed wisdom in His grace and Who caused me to know the higher path to Bliss, You are perverse! You have so debased me that all Wile in me has increased! You have so ruined me that I am spoiled! *(5:32)*

மாறிநின்று எனைக்கெடக் கிடந் தனையைஎம்
    மதிஇலி மடநெஞ்சே
தேறுகின்றிலம் இனிஉனைச் சிக்கெனச்
    சிவனவன் திரள்தோள்மேல்
நீறு நின்றது கண்டனை ஆயினும்
    நெக்கிலை இக்காயம்
கீறுகின்றிலை கெடுவதுஉன் பரிசுஇது
    கேட்கவும் கில்லேனே (33)

கிற்றவா மனமே கெடுவாய் உடையான்
    அடி நாயேனை
விற்று எலாம் மிக ஆள்வதற்கு உரியவன்
    விரைமலர்த் திருப்பாதம்
முற்று இலா இளம்தளிர் பிரிந்திருந்து நீ
    உண்டன எல்லாம் முன்
அற்ற ஆறும் நின் அறிவும் நின் பெருமையும்
    அளவு அறுக் கில்லேனே (34)

அளவு அறுப்பதற்கு அரியவன் இமையவர்க்கு
    அடியவர்க்கு எளியான் நம்
களவு அறுத்து நின்று ஆண்டமை கருத்தினுள்
    கசிந்து உணர்ந் திருந்தேயும்
உள கறுத்துஉனை நினைந்து உளம் பெரும்களன்
    செய்ததும்இலை நெஞ்சே
பளகு அறுத்து உடையான்கழல் பணிந்திலை
    பரகதி புகுவானே (35)

5:4 Aaththumasuddhi

Oh witless foolish heart who, turning a traitor is bent upon ruining me! Never more shall I trust you! Though you have seen the sacred ash smeared on the mighty shoulders of Civan, you did not thaw. You did not tear this body to pieces. To be ruined is your lot. I cannot bear even to hear about you. *(5:33)*

Oh my restless mind, you will be certainly ruined! Oh you who survive after having parted from the fragrant flowery foot the unmatured Young and tender shoot-of my Owner Who has the full right of sway over me even to sell this dog of a slave! You have lost all bliss you had enjoyed of Him so far; I am unable to assess either your wisdom or your greatness of pride in it. *(5:34)*

Even though you had realised in a deep melting mood our Lord Who is inscrutable to the heavenly ones but easy of access to His devotees and Who severs our wiles, dwells in us and enslaves us, yet Oh my heart you did not make of yourself a great shrine for Him. You are not hating all delusive things but are thinking of your own interest. You did not cut out your foibles and bow down at the feet of our Owner in order to gain the transcendent goal! *(5:35)*

புகுவது ஆவதும் போதரவு இல்லதும்
பொன்நகர் புகப்போதற்கு
உகுவது ஆவதும் எந்தை எம்பிரான் என்னை
ஆண்டவன் கழற்குஅன்பு
நெகுவது ஆவதும் நித்தலும் அமுதொடு
தேனொடு பால்கட்டி
மிகுவது ஆவதும் இன்றுஎனின் மற்றுஇதற்கு
என்செய்கேன் வினையேனே (36)

வினை என்போல் உடையார் பிறர்ஆர்
உடையான் அடி நாயேனைத்
தினையின் பாகமும் பிரிவது திருக்குறிப்பு
அன்றுமற்று அதனாலே
முனைவன் பாத நன்மலர் பிரிந்திருந்து நான்
முட்டிலேன் தலை கீறேன்
இனையன் பாவனை இரும்புகல் மனம்செவி
இன்னது என்று அறியேனே (37)

ஏனை யாவரும் எய்திடல் உற்று மற்று
இன்னது என்று அறியாத
தேனை ஆன்நெயைக் கரும்பின் இன்தேறலைச்
சிவனை என் சிவலோகக்
கோனை மான்அன நோக்கிதன் கூறனைக்
குறுகிலேன் நெடும் காலம்
ஊனை யான் இருந்து ஓம்புகின்றேன்-
கெடுவேன் உயிர் ஓயாதே (38)

5:4 Aaththumasuddhi

If there is to be no falling off of my bonds that I may enter the golden city which can be entered into but not got out of and if I am not to melt with love for the jewelled feet of my Father, my Lord and He Who enslaved me, and if Ambrosia with honey, milk and sugar-candy is not to increase in me day by day, what can I, sinful one, do for this? *(5:36)*

Who else is there Who has **karma** like me? The divine will of my Owner is not to part from this base cur by even the least part of (the size of the seed of a millet) --**Thinai** *(Setaria italica)*. Therefore, if I were to live separated from the goodly flower and foot of the Primal one and if I do not smash or split my head, iron is the soul and stone is the mind of such a one as me. I do not know what the ear is! *(5:37)*

While all others reached Him--of what nature it is I know not, the Honey, Ghee of cow, Juice of sugar-cane, King of Civapuram, the Partner of Her Whose eyes are like those of a fawn, I have not drawn near Him since a long time; I still abide in the flesh and cherish it; I will be ruined; will not my life cease? *(5:38)*

5 : 4. ஆத்தும சுத்தி

ஒய்வு இலாதன உவமனில் இறந்தன
 ஒள்மலர்த் தாள்தந்து
நாயில்ஆகிய குலத்தினும் கடைப்படும்
 என்னை நல்நெறி காட்டித்
தாயில் ஆகிய இன்அருள் புரிந்தஎன்
 தலைவனை நனிகாணேன்
தீயில் வீழ்கிலேன் திண்வரை உருள்கிலேன்
 செழும்கடல் புகுவேனே (39)

வேனில் வேள்கணை கிழித்திட மதிசுடும்
 அதுதனை நினையாதே
மான்நிலாவிய நோக்கியர் படிறிடை
 மத்துஇடு தயிர்ஆகித்
தேன்நிலாவிய திருவருள் புரிந்தஎன்
 சிவன்நகர் புகப்போகேன்
ஊனில்ஆவியை ஓம்புதல் பொருட்டு இனும்
 உண்டுஉடுத்து இருந்தேனே. (40)

5:4 Aaththumasuddhi

Those mighty blossom feet beyond compare have no rest at all: He bestowed them on me and showed the perfect way to me who is more base than dogs. Since I do not see that Chief Who gave me such grace sweeter than that of mother I do not fall in the fire: I do not roll down from the hill! Will I plunge into the sea? *(5:39)*

Without paying heed to the springtime cupid's dart piercing me and the moon scorching the wound, I becoming stirred like curd agitated by a churn by the wiles of damsels with glances like those of a fawn, would not go on to enter the city of my Civan Who bestowed on me sacred grace as honey, but I still live dining and dressing in order to preserve life in the flesh. *(5:40)*

15

Decad: 5

Sub-decad: 4

Purification of the soul

Abstract:

The first five stanzas of this sub-decad describe the steps to be taken to gain purity of the soul. Here the saint adopts the negative but forceful manner of telling his heart the disciplines to be followed. "Oh my carcass of a heart! You do not sing His praise with melting thrill. You do not dance. You have no love for the feet of the Dancer. You do not throb. You do not bow down. You do not crown your head with the flowery feet of the Lord. You do not deck His feet with flowers. You do not seek for Him through street after street. You do not wail. I do not know what is to be done with you. You are helpless!"(31). He is distressed as his mind is like stone without melting for Him Who has bestowed on him His sweet grace. He is pained to live without falling into the fire, without rolling down from rock and without plunging into the sea(39). He feels miserable that he is still capable of living to dine and dress well just to cherish the body (40) though the divine will of the Lord is not the least to part from him(37). He deplores what can he do if he were not to melt with love for His feet, if Ambrosia with honey, milk and sugar-candy were not to increase in him day by day and if he were not to enter His golden city(36). He mildly entreats his mind that it is necessary to make of himself a great clean shrine for Him to abide, an ample ground for Him to dwell by extirpating all foibles in the heart and thereby purifying the soul as He is easy of access to His devotees(35). This verse (35), therefore, seems to indicate the meaning of the title of this sub-decad.

ஐந்தாவது

திருச்சதகம்

5. கைம்மாறு கொடுத்தல்

(கலி விருத்தம்)

இருகை யானையை ஒத்துஇருந்து என்உளக்
கருவை யான் கண்டிலேன் கண்டது எவ்வமே
வருக என்று பணித்தனை வான் உளோர்க்கு
ஒருவனே கிற்றிலேன் கிற்பன் உண்ணவே (41)

உண்டுஓர் ஒள்பொருள் என்று உணர்வார்க்கு எலாம்
பெண்டிர் ஆண்அலி என்றுஅறி ஒண்கிலை
தொண்டனேற்கு உள்ளவா வந்து தோன்றினாய்
கண்டும் கண்டிலேன் என்னகண் மாயமே (42)

மேலை வானவரும் அறியா ததுஓர்
கோலமே எனை ஆட்கொண்ட கூத்தனே
ஞாலமே விசும்பே இவை வந்துபோம்
காலமே உனை என்றுகொல் காண்பதே (43)

Decad:5

Sub-decad:5

Kaimmaaru koduththal

(Rendering a fit return)

Kaimmaaru = return; koduththal = giving.

This sub-decad of Rendering a fit return (for the grace received) is made up of ten verses in **Kaliviruththam** metre.

Being like an elephant with two trunks I have not seen the germ of my mind, I have seen only misery, You commanded me, "Come" Oh Unique One of the heavenly Ones! I am incapable (of rendering a fit return) but capable of eating only. *(5:41)*

Even to all who comprehend that there is an Effulgent Being, You are not possible of being known whether You are female or male or neuter; To me Your servant You came and appeared as You are; Even after seeing this I was blind! What visual jugglery is this? *(5:42)*

Oh unique Form which even the high heavenly Ones do not know! Oh Dancer Who enslaved me! Oh Earth! Oh sky. Oh Time in which all these come and go! When am I to see You? *(5:43)*

5 : 5. கைம்மாறு கொடுத்தல்

காணல்ஆம் பரமே கட்கு இறந்ததோர்
வாண்நிலாப் பொருளே இங்கு ஒர் பார்ப்பெனப்
பாணனேன் படிற்று ஆக்கையை விட்டுஉனைப்
பூணும்ஆறு அறியேன் புலன் போற்றியே (44)

போற்றி என்றும் புரண்டும் புகழ்ந்து நின்று
ஆற்றல் மிக்க அன்பால் அழைக்கின்றிலேன்
ஏற்று வந்துஎதிர் தாமரைத் தாள்உறும்
கூற்றம் அன்னதுஒர் கொள்கைஎன் கொள்கையே (45)

கொள்ளும்கில் எனை அன்பரில் கூய்ப்பணி
கள்ளும் வண்டும் அறா மலர்க் கொன்றையான்
நள்ளும் கீழ்உளும் மேல்உளும் யாஉளும்
எள்ளும் எண்ணெயும் போல்நின்ற எந்தையே (46)

எந்தையாய் எம்பிரான் மற்றும் யாவர்க்கும்
தந்தைதாய் தம்பிரான் தனக்கு அஃதுஇலான்
முந்தி என்னுள் புகுந்தனன் யாவரும்
சிந்தை யாலும் அறிவுஅரும் செல்வனே (47)

5:5 Kaimmaaru koduththal

Oh transcendent One Who can be seen! Oh bright One beyond eye's ken! Here like a fledgling I, a useless fellow do not know to leave this deluding body and embrace You but I keep pampering the senses. *(5:44)*

I do not call upon You with great and devoted love crying, "Obeisance to You", rolling on the ground and rendering praise of You. My principle and conduct seem to be those of the god of death Who advancing against You had to bow before Your lotus feet. *(5:45)*

Would He with **Kondrai** (Cassia fistula) flowers from which honey and bees are never absent, hail me too as He does His devotees and take me to His service? He, my Father, is in the middle, bottom, top and every atom of everything like gingili seed and its oil. *(5:46)*

He is my Father and Mother, my Lord and to everyone besides, Father, Mother and Lord but He Who has none of these for Himself, entered into me long ago - He the Treasure rare to be known even by the mind by any One. *(5:47)*

5 : 5. கைம்மாறு கொடுத்தல்

செல்வம் நல்குரவு இன்றி விண்ணோர் புழுப்
புல் வரம்பு இன்றி யார்க்கும் அரும்பொருள்
எல்லைஇல் கழல் கண்டும் பிரிந்தனன்
கல்வகை மனத்தேன் பட்ட கட்டமே (48)

கட்டுஅறுத்து எனைஆண்டு கண்ஆர நீறு
இட்ட அன்பரொடு யாவரும் காணவே
பட்டி மண்டபம் ஏற்றினை ஏற்றினை
எட்டினோடு இரண்டும் அறியேனையே (49)

அறிவனே அமுதே அடிநாயினேன்
அறிவன்ஆகக் கொண்டோ எனை ஆண்டது
அறிவு இலாமை அன்றே கண்டது ஆண்ட நாள்
அறிவனோ அல்லனோ அருள் ஈசனே (50)

5:5 Kaimmaru koduththal

Even after seeing the boundless jewelled feet of the Being to be seen by any One, without any individual distinction of rich or poor, heavenly Ones or the worm. I parted from Him! Oh. this is the grief that I, the stony-hearted. have had to endure! *(5:48)*

Severing the bonds and making me Your own. You exalted me. You elevated me Who did not know what eight and two make - to the delight of Your saints Who beheld this with their own eyes. The numerical Tamil symbol அ (A) represents eight and உ (U) represents two. The total of அ + உ (A + U) becomes ய (Ya) representing ten. This means not only the number ten but ய (Ya) also means the soul. The saint here superficially states that he does not know even the total of *8* + *2* as *10;* but he apparently seeks to convey that he does not know his soul. (*5:49*)

Oh Wise One! Oh Ambrosia! Did You take this servile cur for a wise person and enslave me? You found that very day when You enslaved me, only lack of wisdom. Wise person or not, do bestow grace on me, Oh Eesan! *(5:50)*

Decad : 5

Sub-decad:5

Rendering a fit return

Abstract:

Even to all those Who realise that there is an effulgent Being He is not possible of knowing whether He is a female, male or neuter (42). He Who is in the middle, bottom, top and every particle of everything is like the oil in the gingili seed (*Seasamum indicum*) (46). Such a unique Lord of the heaven-dwellers commanded the saint to come to Him (41) and actually He Himself came and appeared to the saint (42). So the saint deplores that even after seeing Him he was blind (42) and feels how to leave his deluding body and embrace Him (44) as he does not call up on Him with love and cry "Obeisance to You!" (45). He questions "Oh wise One"! Oh Ambrosia! Did You take this servile cur for a wise person and make me Your own? On the very day when You enslaved me You found out only ignorance in me. Oh Lord! Whether I am a wise person or not, do bestow grace on me!"(50)

This sub-decad relates not only his inability to render a fit return but states that he is not even grateful for the grace received. We do not comprehend a better meaning for the title of this sub-decad than " Rendering a fit return" which it simply means as the saint himself has sung elsewhere, For this **I have nothing to offer in return".** *(22:2)*

ஐந்தாவது
திருச்சதகம்
6. அனுபோக சுத்தி
(ஆசிரிய விருத்தம்)

ஈசனே என் எம்மானே
 எந்தை பெருமான் என்பிறவி
நாசனே நான் யாதும்ஒன்று
 அல்லாப் பொல்லா நாய்ஆன
நீசனேனை ஆண்டாய்க்கு
 நினைக்கமாட்டேன் கண்டாயே
தேசனே அம்பலவனே
 செய்வது ஒன்றும் அறியேனே (51)

செய்வது அறியாச் சிறுநாயேன்
 செம்பொன் பாத மலர்காணாப்
பொய்யர் பெறும்பேறு அத்தனையும்
 பெறுதற்கு உரியேன் பொய்இலா
மெய்யர் வெறிஆர் மலர்ப்பாதம்
 மேவக் கண்டும் கேட்டிருந்தும்
பொய்யனேன் நான் உண்டுஉடுத்து இங்கு
 இருப்பது ஆனேன் போர்ஏறே (52)

Decad:5

Sub-Decad:6 Anuboga suddhi

(Purification of experience)

Anuboga(m) = experience; suddhi = purification

This sub-decad of Purification of experience is made up of ten verses in **Viruththam** metre.

O Eesan, my own Lord and Lord of us all! Oh my Lord of a Father, Destroyer of my birth! You have seen that I do not think of You Who enslaved me, an evil, Wholly worthless dog of no significance whatsoever. Oh Effulgence, Oh Lord of the porch! I do not know what is to be done. *(5:51)*

I, a base dog, do not know what is to be done. I deserve to get all of what the false ones Who have not seen Your flowery feet of ruddy gold, deserve to gain. Though I have seen and heard of the true Ones free from lies, gaining Your fragrant flowery feet, I the false one, remain here dining and dressing, Oh Lion of war! *(5:52)*

5 : 6. அநுபோக சுத்தி

போர் ஏறே நின் பொன்நகர்வாய்
நீ போந்தருளி இருள் நீக்கி
வார்ஏறு இளமென் முலையாளோடு
உடன்வந்தருள அருள் பெற்ற
சீர்ஏறு அடியார் நின்பாதம்
சேரக் கண்டும் கண்கெட்ட
ஊர்ஏறு ஆய்இங்கு உழல்வேனோ
கொடியேன் உயிர்தான் உலவாதே (53)

உலவாக் காலம் தவம்எய்தி
உறுப்பும் வெறுத்து இங்கு உனைக்காண்பான்
பல மாமுனிவர் நனிவாடப்
பாவியேனைப் பணிகொண்டாய்
மலமாக் குரம்பைஇது மாய்க்க
மாட்டேன் மணியே உனைக் காண்பான்
அலவா நிற்கும் அன்பு இலேன்
என்கொண்டு எழுகேன் எம்மானே (54)

மான்நேர் நோக்கி உமையாள்
பங்கா வந்து இங்கு ஆட்கொண்ட
தேனே அமுதே கரும்பின்
தெளிவே சிவனே தென்தில்லைக்
கோனே உன்தன் திருக்குறிப்புக்
கூடுவார் நின்கழல் கூட
ஊன்ஆர் புழுக்கூடு இதுகாத்து இங்கு
இருப்பது ஆனேன் உடையானே (55)

5:6 Anuboga suddhi

Oh Lion of war! Even after seeing Your esteemed glorious saints who have received Your grace reach Your Feet. on Your gaciously coming out of the gates of Your golden city along with Her of tightly laced tender breasts, and ridding the saints of their darkness, would I wallow here like a sightless village dog? Would that the life of wicked me, wither away? *(5:53)*

While a great many ascetics under-going pious penance in meditation for endless time and torturing their bodies to see You stood by with frustrated hope, You enslaved this sinner. I would not destroy this filthy frame. Oh my Gem! I am devoid of love to see You! With what hope shall I be redeemed, Oh my Lord? *(5:54)*

Oh Partner of Uma, with glances resembling those of a fawn! Oh Honey Who came here and made me Your own! Oh Ambrosia, Oh Essence of sugar-cane! Oh Civan! Oh King of **Thillai** in the south! While those Who have got the divine hint of Your sacred will merge in Your jewelled feet, I continue to remain here guarding this loathsome nest of worms, Oh my Owner! *(5:55)*

5 : 6. அநுபோக சுத்தி

உடையானே நின்தனை உள்கி
உள்ளம் உருகும் பெரும் காதல்
உடையார் உடையாய் நின்பாதம்
சேரக் கண்டுஇங்கு ஊர்நாயின்
கடை ஆனேன் நெஞ்சு உருகாதேன்
கல்லா மனத்தேன் கசியாதேன்
முடைஆர் புழுக்கூடுஇது காத்துஇங்கு
இருப்பது ஆக முடித்தாயே (56)

முடித்த ஆறும் என்தனக்கே
தக்கதே முன் அடியாரைப்
பிடித்த ஆறும் சோராமல்
சோரனேன்இங்கு ஒருத்திவாய்
துடித்த ஆறும் துகில்இறையே
சோர்ந்தஆறும் முகம்குறுவேர்
பொடித்தஆறும் இவைஉணர்ந்து
கேடுஎன் தனக்கே சூழ்ந்தேனே (57)

தேனைப் பாலைக் கன்னலின்
தெளியை ஒளியைத் தெளிந்தார்தம்
ஊனை உருக்கும் உடையானை
உம்பரானை வம்பனேன்
நான்நின் அடியேன் நீ என்னை
ஆண்டாய் என்றால் அடியேற்குத்
தானும் சிரித்தே அருளலாம்
தன்மை ஆம் என் தன்மையே (58)

5:6 Anuboga suddhi

Having seen devotees Who possessing heart-melting great love for You, their Owner, reach Your feet by contemplating on You, I, worse than a village cur, do not melt in my heart but I am stony minded and dry-eyed. Oh my Master! Have You decided that I should remain here guarding this filthy nest of worms? *(5:56)*

The way You have ordained in my case befits me well: Your catching hold of devotees lest they should grow weary is equally fitting. Knowing all this I, a furtive One, being aware only of the quiverings of the lips of a damsel here and of the slipping down of her garments a little and of the sweat beading on her face, have conspired my own ruin. *(5:57)*

If I, a wastrel were to say looking at You, the Honey, the Milk, the Essence of the sugar-cane, the Effulgence, the Owner Who melts the flesh of those Who trust You and the celestial One, that I am Your slave and that You made me Your own, my state will be such that You took laughing at me, would show grace even to this slave! *(5:58)*

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5 : 6. அனுபோக சுத்தி

தன்மை பிறரால் அறியாத
    தலைவா பொல்லா நாய்ஆன
புன்மையேனை ஆண்டு ஐயா
    புறமே போக விடுவாயோ
என்னை நோக்குவார் யாரே
    என்நான் செய்கேன் எம்பெருமான்
பொன்னே திகழும் திருமேனி
    எந்தாய் எங்குப் புகுவேனே (59)

புகுவேன் எனதே நின்பாதம்
    போற்றும் அடியார் உள்நின்று
நகுவேன் பண்டு தோள்நோக்கி
    நாணம் இல்லா நாயினேன்
நெகும்அன்பு இல்லை நினைக்காண
    நீஆண்டு அருள அடியேனும்
தகுவனேஎன் தன்மையே
    எந்தாய் அந்தோ தரியேனே (60)

5:6 Anuboga suddhi

Oh Principal Lord Whose nature is not known by others! Having enslaved this evil cur, will You, Oh Sire, cast me out? Who will look after me? What will I do, my Lord? Oh my Father Whose sacred form is gleam of gold! Where shall I enter to find refuge? *(5:59)*

I shall enter beneath Your Foot which is mine alone! Standing in the midst of saints who adore You I shall laugh gazing at Your familiar shoulders though I am a shameless dog. I do not have melting love to see You. Am I, base one, fit to be made Your own? Alas! I cannot endure my nature, My Father! *(5:60)*

Decad:5

Sub-Decad:6

Purification of Experience

Abstract:

The saint deplores "Oh my Lord! I do not have melting love to see You. Am I fit to be made Your own? While a great many ascetics performing penance for endless time and torturing their bodies to see You stood by with frustrated hope, You enslaved this sinner. I would not destroy this filthy frame, Oh my Gem! I am devoid of love to see You! With what hope shall I be redeemed Oh my Lord? (54) Oh Eesan, Oh Lord, Oh my Father! You have seen that I do not think of You Who have made me Your own Oh Effulgence! I am a vile and worthless dog. I do not know what is to be done"(52).

"Oh Sire! Having enslaved this wicked dog will You let me go outside? Who will look after me? What will I do, my Lord? Where shall I find refuge, Oh my Father?"(59)

The saint having heard and seen His sincere and esteemed devotees receiving His grace and reaching His fragrant flowery Feet, feels miserable that he is remaining here and wallowing like a blind bull (52,53) and that he is simply guarding his fleshy nest of worms (55), dining and dressing well (52). He is pained that he is conspiring his own ruin by melting for and reading the symptoms of love in a passionate woman like the quiverings of her lips, slipping down of her (garments) mantle and beading of sweat on her face(57).

It may be seen that the saint is disgusted with remaining here simply eating and dressing and thereby nurturing his filthy frame and stealthily pining for the charm of women,

forgetting the grace of God Who has enslaved him. So he speaks that he would not even destroy his tracherous body which, with all its senses does not melt for Him. In this sub-decad one can observe that the saint indirectly points out that he should melt for Him out of true love, torture the body by performing penance, pray to Him faithfully without forgetting even for a moment His grace in enslaving him and thereby purify his soul so that he should be worthy to reach His Feet and enjoy eternal Bliss.

ஐந்தாவது

திருச்சதகம்

7. காருணியத்து இரங்கல்

(ஆசிரிய விருத்தம்)

தரிக்கிலேன் காய வாழ்க்கை
சங்கரா போற்றி வான
விருத்தனே போற்றிஎங்கள்
விடலையே போற்றி ஒப்புஇல்
ஒருத்தனே போற்றி உம்பர்
தம்பிரான் போற்றி தில்லை
நிருத்தனே போற்றிஎங்கள்
நின்மலா போற்றி போற்றி (61)

போற்றி ஓம் நமச்சிவாய
புயங்கனே மயங்கு கின்றேன்
போற்றி ஓம் நமச்சிவாய
புகலிடம் பிறிதுஒன்று இல்லை
போற்றி ஓம் நமச்சிவாய
புறம்எனைப் போக்கல் கண்டாய்
போற்றி ஓம் நமச்சிவாய
சய சய போற்றி போற்றி (62)

Decad:5

Sub-Decad:7

Kaarunniyaththu Irangal
(Pining for divine compassion)

Kaarunniya(m) = Compassion; Irangal = pleading or pining (here).

This sub-decad of Pining for divine compassion is made up of ten verses of four lines each in **Viruththam** metre.

Obeisance to You, Oh Sankara! I cannot endure this bodily life. Oh the ancient One, Obeisance to You! Oh our mighty One, Obeisance to You! Oh matchless unique One, Obeisance to You! Oh Lord of heavenly Ones, Obeisance to You! Oh Dancer of **Thillai,** Obeisance to You! Oh our spotless One, Obeisance to You! Obeisance to You! *(5:61)*

Obeisance to You Oh Na Ma Ci Vaa Ya!

Oh Bhujanga! (God Adorned with snakes) I am confused! Obeisance to You Oh Na Ma Ci Vaa Ya!

Other refuge I have none!

Obeisance to You Oh Na Ma Ci Vaa Ya!

Behold that You do not send me out from You!

Obeisance to You Oh Na ma Ci Vaa Ya!

Tirumph, triumph to You! Obeisance, obeisance to You! *(5:62)*

5 : 7. காருணியத்து இரங்கல்

போற்றி என்போலும் பொய்யர்
தம்மை ஆட்கொள்ளும் வள்ளல்
போற்றி நின்பாதம் போற்றி
நாதனே போற்றி போற்றி
போற்றி நின்கருணை வெள்ளப்
புதுமது புவனம் நீர்தீ
காற்று இயமானன் வானம்
இருசுடர்க் கடவுளானே (63)

கடவுளே போற்றி என்னைக்
கண்டுகொண்டு அருளு போற்றி
விடஉளே உருக்கி என்னை
ஆண்டிட வேண்டும் போற்றி
உடல்இது களைந்திட்டு ஒல்லை
உம்பர்தந்து அருளு போற்றி
சடையுளே கங்கை வைத்த
சங்கரா போற்றி போற்றி (64)

சங்கரா போற்றி மற்றுஓர்
சரண்இலேன் போற்றி கோலப்
பொங்குஅரா அல்குல் செவ்வாய்
வெள்நகைக் கரிய வாள்கண்
மங்கை ஓர்பங்க போற்றி
மால்விடை ஊர்தி போற்றி
இங்கு இவ்வாழ்வு ஆற்றகில்லேன்
எம்பிரான் இழித்திட்டேனே (65)

5:7 Kaarunniyaththu Irangal

Obeisance to the benevolent One Who makes even false ones like me His Own! Obeisance to Your Feet. Obeisance ! Oh my Lord, Obeisance, Obeisance to You! Obeisance to You! Obeisance to Your flood of fresh honey-like grace! Oh God Who is the earth, ether, water, fire, wind, the Master and the two lights of the sphere! *(5:63)*

Oh God, Obeisance to You! Do graciously behold me! Obeisance to You! To make me renounce You should melt my soul within me and enslave me; Obeisance to You! Quickly bestow on me in Your grace the heavenly realms resurrecting this body: Obeisance to You! Oh Sankara Who keeps the Ganga in Your braided locks! Obeisance, Obeisance to You! *(5:64)*

Sankara, Obeisance to You! I have no other refuge, obeisance to You! Oh You Who have as One part of You the Dame of under-belly resembling the hood of an angry snake, of red lips, of pearly teeth and of black gleaming eyes. Obeisance to You! Oh Rider on Maal turned into a bull, Obeisance to You! I cannot bear my life here any longer, Oh my Lord, I despise this. *(5:65)*

5 : 7. காருணியத்து இரங்கல்

இழித்தனன் என்னை யானே
எம்பிரான் போற்றி போற்றி
பழித்திலேன் உன்னை என்னை
ஆளுடைப் பாதம் போற்றி
பிழைத்தவை பொறுக்கை எல்லாம்
பெரியவர் கடமை போற்றி
ஒழித்திடு இவ்வாழ்வு போற்றி
உம்பர் நாட்டு எம்பிரானே (66)

எம்பிரான் போற்றி வானத்து
அவரவர் ஏறு போற்றி
கொம்பர்ஆர் மருங்குல் மங்கை
கூற வெள்நீற போற்றி
செம்பிரான் போற்றி தில்லைத்
திருச்சிற்றம் பலவ போற்றி
உம்பரா போற்றி என்னை
ஆளுடை ஒருவ போற்றி (67)

ஒருவனே போற்றி ஒப்புஇல்
அப்பனே போற்றி வானோர்
குருவனே போற்றி எங்கள்
கோமளக் கொழுந்து போற்றி
வருகஎன்று என்னை நின்பால்
வாங்கிட வேண்டும் போற்றி
தருகநின் பாதம் போற்றி
தமியனேன் தனிமை தீர்த்தே (68)

5:7 Kaarunniyaththu Irangal

I have degraded myself oh my Lord! Obeisance to You,
Obeisance to You!
I have not done You wrong. Oh Foot which has mastery over me:
Obeisnace to You!
The duty of the great is to forgive all the faults; Obeisance
to You!
Oh cause this earthly life to cease; Obeisance to You!
Oh Lord of the land of the heavenly Ones! *(5:66)*

Oh Lord, Obeisance to You! Oh Lion to each and every one of the heavenly Ones;
Obeisance to You; Oh Partner of the Dame with tender
shoot-like waist! Oh Wearer of sacred ash; Obeisance to You!
Oh my fair Lord, Obeisance to You!
Oh Lord of the sacred Hall of gnosis in Thillai, obeisance
to You!
Oh King of heaven, obeisance to You!
Oh only One Who owns me, obeisance to You! *(5:67)*

Oh only One, Obeisance to You! Oh peerless Father, obeisance
to You!
Oh Guru of the heavenly Ones, obeisance to You! Oh our sweet
tender shoot obeisance to You!
Bidding me, "Come", graciously draw me unto You,
obeisance to You!
Bestow on me Your Feet, ending my lonely forlorn woe! *(5:68)*

தீர்ந்த அன்பாய அன்பர்க்கு
　　அவரினும் அன்ப போற்றி
பேர்ந்தும் என்பொய்ம்மை ஆட்கொண்டு
　　அருளிடும் பெருமை போற்றி
வார்ந்தநஞ்சு அயின்று வானோர்க்கு
　　அமுதம்ஈ வள்ளல் போற்றி
ஆர்ந்த நின்பாதம் நாயேற்கு
　　அருளிட வேண்டும் போற்றி (69)

போற்றி இப்புவனம் நீர் தீக்
　　காலொடு வானம் ஆனாய்
போற்றி எவ்வுயிர்க்கும் தோற்றம்
　　ஆகி நீ தோற்றம் இல்லாய்
போற்றி எல்லா உயிர்க்கும்
　　ஈறுஆய்ஈறு இன்மை ஆனாய்
போற்றி ஐம்புலன்கள் நின்னைப்
　　புணர்கிலாப் புணர்க்கையானே (70)

5:7 Kaarunniyaththu Irangal

Oh You Who love Your utterly loving devotees more than they love You with perfect love. Obeisance to You!
Oh Greatness which removing my falsity and enslaving me bestows grace, Obeisance to You!
Oh munificent One Who, swallowing the gushing poison, gave Ambrosia to the heavenly Ones, Obeisance to You!
You, in Your grace, should bestow on this cur,
Your all-pervading Feet, Obeisance to You! *(5:69)*

Obeisance to You Who became the Earth, Water, Fire, Wind and Ether!
Obeisance to You Who becoming beginning to all beings have no beginning for Yourself!
Obeisance to You Who, becoming the end to all beings have no end for Yourself!
Obeisance to You Who unite in the five senses without their intermingling in You! *(5:70)*

Decad :5

Sub-decad:7

Pining for divine compassion

Abstract:

In this sub-decad the saint begs, pines and prays for His divine compassion as life in this world is too much for him. He prays:

"Obeisance to You Oh Na Ma Ci Vaa Ya!
Oh **Bhujanga**! I am confused!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Other refuge I have none!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Behold that You do not send me out from You!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Triumph, triumph to You! Obeisance. Obeisance to
You (62)

The saint pleads that it is the duty of the great to forgive him his faults (66) and sings in moving terms that he has renounced himself as he can no longer bear the life in this world, and prays to cause the life to cease (64,65,66).

The saint calls God as One Who loves His perfect devotees more than they love Him and prays to Him to bestow His grace, His all- pervading Feet on him (69). He begs Him to bid him, "Come unto me" and bestow His Feet on him and thereby remove his woe of loneliness (68). He is very much anxious to reach His Feet renouncing the worldly life as it has become too much for him. He prays praising His all-pervading feature:

5.7 Kaaruniyaththu Irangal

"Obeisance to You Who are the Master, earth, water, fire, two lights, wind and ether"!(63)

"Obeisance to You Who, being the end to all beings have no end for Yourself! Obeisance to You Who unite in the five senses without their intermingling in You"! (70).

It has to be noticed that in this sub-decad of **40** lines the word '**pottri**' meaning "obeisance to You", has been used **56** times enabling us to recite this sub-decad in prayer. Further it is also to be deeply considered that His name of Sacred five letters "**Na Ma Ci Vaa Ya**" is chanted four times in the second stanza (62) enhancing the glory of this sub-decad as a thrilling song of prayer.

The trend of thought of the saint in this sub-decad is to hail Him, "Obeisance to You" chanting His sacred letters and to beg Him to bestow on him heavenly realms(64) and His feet (68), befitting its title.

8. ஆனந்தத்து அழுந்தல்

(ஆசிரிய விருத்தம்)

புணர்ப்பது ஒக்க எந்தை என்னை
ஆண்டு பூண நோக்கினாய்
புணர்ப்பது அன்றுஇது என்ற போது
நின்னொடு என்னோடு என்இதுஆம்
புணர்ப்பது ஆக அன்று இது ஆக
அன்பு நின் கழல்களே
புணர்ப்பு அது ஆக அங்கணாள
புங்கம் ஆன போகமே (71)

போகம் வேண்டி வேண்டிலேன்
புரந்தரஆதி இன்பமும்
ஏக நின்கழலினை அலாது
இலேன் என் எம்பிரான்
ஆகம் விண்டு கம்பம் வந்து
குஞ்சி அஞ்சலிக்கனே
ஆகஎன்கை கண்கள் தாரை
ஆறதாக ஐயனே (72)

Decad:5

Sub-decad:8

Aaananthaththu -Azhunthal
(Being steeped in Bliss)

Aaananthaththu = in bliss; azhunthal = to be steeped.

This sub-decad of, "steeped in Bliss" is made up of ten Verses in **Viruththam** metre.

Oh my Father, deeming me mature for union with You, You made me Your own and looked at me inviting me to unite with You but now when it is clear that there is to be no union between You and me, what did Your look mean? Whether I am to have union with You or not, Oh beautiful-eyed One, let my love for Your jewelled Feet unite me with You in supreme Bliss! *(5:71)*

Seeking blessedness, I did not seek the pleasures of Indraa and others; Oh my Lord and Lord of us all! I cannot live without Your twin Feet. May my body tremble and split open, may my hands go up in adoration over my head, and may the tears of my eyes swell into a river, oh my Sage! *(5:72)*

5.8 ஆனந்தத்து அழுந்தல்

ஐய நின்னது அல்லது இல்லை
மற்று ஒர் பற்று வஞ்சனேன்
பொய் கலந்தது அல்லது இல்லை
பொய்மையேன் என் எம்பிரான்
மைகலந்த கண்ணி பங்க
வந்து நின் கழல்கணே
மெய்கலந்த அன்பர் அன்பு
எனக்கும் ஆக வேண்டுமே (73)

வேண்டும்நின் கழல்கண் அன்பு
பொய்ம்மை தீர்த்து மெய்ம்மையே
ஆண்டுகொண்டு நாயினேனை
ஆவஎன்று அருளுநீ
பூண்டுகொண்டு அடியனேனும்
போற்றி போற்றி என்றும் என்றும்
மாண்டு மாண்டு வந்து வந்து
மன்ன நின் வணங்கவே (74)

வணங்கு நின்னை மண்ணும் விண்ணும்
வேதம் நான்கும் ஓலம் இட்டு
உணங்கும் நின்னை எய்தல் உற்று
மற்றுஒர் உண்மை இன்மையின்
வணங்கி யாம் விடேங்கள் என்ன
வந்து நின்று அருளுதற்கு
இணங்கு கொங்கை மங்கை பங்க
என்கொலோ நினைப்பதே (75)

5:8 Aananthathhu azhunthal

Oh Sage! I, deceitful one, have no support other than You, I, false one, am not other than adulterated with falsehood, Oh my Lord and Lord of us all; Oh Partner of Her Whose dark eyes gleam! May the love of the true devotees Who have reached You and bodily commingled with Your jewelled feet, be mine too! I pray, Oh my Sage! *(5:73)*

Oh Truth! I pray for love unto Your jewelled Feet; Removing the falsehood in me and enslaving me graciously bid this dog, "Aa Aa" "(Come unto me)"! May I too, paying obeisance, obeisance to You for ever and ever, die and die again and come and come again to worship You, Oh King!(5:74)

The earth and the heaven worship You. The four Vedaas yearning to reach You keep pining as there is no other Truth but You. Since we too worshipping You cry, "We won't leave You," why do You, Partner of Her with close-set breasts, ponder to come forward and dwell in us and bestow grace on us? *(5:75)*

நினைப்பது ஆக சிந்தை செல்லும்
　　எல்லைஏய வாக்கினால்
நினைத் தனையும் ஆவதுஇல்லை
　　சொல்லல் ஆவ கேட்பவே
அனைத்து உலகும் ஆய நின்னை
　　ஐம்புலன்கள் காண்கிலா
எனைத்து எனைத்து அது எப்புறத்து அது
　　எந்தை பாதம் எய்தவே (76)

எய்தல் ஆவது என்று நின்னை
　　எம்பிரான் இவ்வஞ்சனேற்கு
உய்தல் ஆவது உன்கண் அன்றி
　　மற்றுஓர் உண்மை இன்மையின்
பைதல் ஆவது என்று பாதுகாத்து
　　இரங்கு பாவியேற்கு
ஈதுஅலாது நின்கண் ஒன்றும்
　　வண்ணம் இல்லை ஈசனே (77)

ஈசனே நீ அல்லது இல்லை
　　இங்கும் அங்கும் என்பதும்
பேசினேன் ஒர்பேதம் இன்மை
　　பேதையேன் என் எம்பிரான்
நீசனேனை ஆண்டு கொண்ட
　　நின்மலா ஒர் நின் அலால்
தேசனே ஒர் தேவர் உண்மை
　　சிந்தியாது சிந்தையே (78)

5:8 Aananthaththu azhunthal

When pondering to comprehend You the mind goes forth against its limitations, by speech not the least whit is possible. What is spoken about You is only hearsay. The five senses cannot perceive You Who are the entire universe! What kind of a thing, what kind of a thing is my Father's Foot and where is it? Tell me that I may gain it. *(5:76)*

When am I to gain You? Oh my Lord! Since there is no other way of redemption for this wily one except through You and as it is seen that I would suffer otherwise, take pity on this sinner and save me. Other than this, there is no way of merging in You, Oh Eesan! *(5:77)*

Oh Eesan, I, an ignorant fool, talked about Your undivided state of God-hood and said, " There is none but You either here or there". Oh my Lord and Lord of us all! Oh **Ninmalaa** Who has made this lowliest one Your own! My mind will not think of the existence of a God other than You alone, Oh Effulgence! *(5:78)*

சிந்தை செய்கை கேள்வி வாக்கு
 சீர்இல் ஐம்புலன்களால்
முந்தைஆன காலம் நின்னை
 எய்திடாத மூர்க்கனேன்
வெந்துஐயா விழுந்திலேன் என்
 உள்ளம் வெள்கி விண்டிலேன்
எந்தைஆய நின்னை இன்னம்
 எய்தல் உற்று இருப்பனே (79)

இருப்பு நெஞ்சு வஞ்சனேனை
 ஆண்டு கொண்ட நின்ன தாள்
கருப்பு மட்டு வாய் மடுத்து
 என்னைக் கலந்து போகவும்
நெருப்பும் உண்டு யானும் உண்டு
 இருந்தது உண்டதுஆயினும்
விருப்பும் உண்டு நின்கண் என்கண்
 என்பது என்ன விச்சையே (80)

5:8 Aananthaththu azhunthal

I, a cussed fool Who had not reached You in days of old through thought, deed, hearing, speech and the rest of the wretched five senses, have not burnt myself to death. Oh Sire. I have not broken down, being ashamed in my mind. I live hoping to reach You. Oh my Father! *(5:79)*

Though Your Feet which made this iron-hearted deceitful one Your own, had left me after pouring into my mouth the juice of sugar-cane and mingling in me, there was the fire and here I was feasting! What a farce is it for me to say that there is yet desire in me towards You! *(5:80)*

Decad:5

Sub-Decad:8

Being steeped in Bliss

Abstract

In this sub-decad the saint recollects the anticipated Bliss by singing that He looked at him and invited him to unite with Him. As there has been no union so far, he prays whether he has to have union with Him or not(71) He does not seek the pleasure of Indra (72) but desires, "Oh Lord of us all! Oh partner of Her Whose dark eyes gleam! May the love of the devotees Who have come unto You and bodily merged in Your jewelled Feet be mine too! Oh my Sage"! (73)

He sings further that it is love for His feet he needed most though he were to die and die again and again and go to Him again and again to adore Him (74). He prays to take pity on him, the sinner, as there is no alternative of merging in Him (77). He is so much ashamed that he has not reached His feet at least through thought, hearing or speech. He feels that he has not burnt himself nor broken down (79). He pants,"Though Your Feet which enslaved this iron-hearted deceitful one, had left me after pouring into my mouth, sugar-cane juice and mingling in me and thereby filling me with joy, I did not immolate myself into the fire that was there. I am feasting here instead! What a farce is it for me to say that there is yet desire in me for You! " (80).

We do not comprehend the relevance of this sub-decad to its title. "Being steeped in Bliss"except to say that there is a hint in the last stanza (80). The saint says that His Feet poured sugar-cane juice into his mouth and mingled with him. Thereby the saint is steeped in Bliss although they left him behind. It may be observed further that he desires to gain and have that true love of His devotees Who went unto Him and bodily merged with His Feet steeped in Bliss.

ஐந்தாவது

திருச்சதகம்

9. ஆனந்த பரவசம்
(கலி நிலைத்துறை)

விச்சுக் கேடு பொய்க்கு ஆகாது
என்று இங்கு எனைவைத்தாய்
இச்சைக்கு ஆனார் எல்லாரும்
வந்து உன்தாள் சேர்ந்தார்
அச்சத்தாலே ஆழ்ந்திடுகின்றேன்
ஆரூர் எம்
பிச்சைத்தேவா என் நான்
செய்கேன் பேசாயே (81)

பேசப்பட்டேன் நின் அடியாரில்
திரு நீறே
பூசப்பபட்டேன் பூதலரால் உன்
அடியான் என்று
ஏசப்பட்டேன் இனிப் படுகின்றது
அமை யாதால்
ஆசைப்பட்டேன் ஆட்பட்டேன்
உன் அடியேனே (82)

Decad:5
Sub-decad:9

Aanantha paravasam
(Ecstatic Bliss)

Aanantha (m) = bliss; Paravasam=ecstasy

This sub-decad of Ecstatic Bliss is made up of ten verses of four lines each in **Kalinilaith thurai** metre.

Saying that the seed of lies is not destroyed You have detained me here; all those Who are to Your liking have come unto You and have merged in Your Feet. I am sinking in depths of fear. Oh our mendicant Lord of **Aaroor!** What shall I do? Speak out to me! *(5:81)*

I have been talked of as one of Your devotees. I have been smeared with sacred ash; I have been abused as Your slave by the men of the world. As it is not possible for me to suffer any longer, I yearn for You. I have been made Your own. I am Your slave indeed. *(5:82)*

5.9 ஆனந்த பரவசம்

அடியேன் அல்லேன்கொல்லோ தான் எனை
ஆட்கொண்டிலை கொல்லோ
அடியார் ஆனார் எல்லாரும் வந்து
உன்தாள் சேர்ந்தார்
செடிசேர் உடலம்இது நீக்க மாட்டேன்
எங்கள் சிவலோகா
கடியேன் உன்னைக் கண்ஆரக்
காணும்ஆறு காணேனே (83)

காணும்ஆறு காணேன் உன்னை
அந்நாள் கண்டேனும்
பாணே பேசி என்தன்னைப் படுத்தது
என்னே பரஞ்சோதி
ஆணே பெண்ணே ஆர்அமுதே அத்தா
செத்தே போயினேன்
ஏன்நான் இல்லா நாயினேன் என்கொண்டு
எழுகேன் எம்மானே (84)

மான்நேர் நோக்கி உமையாள் பங்கா
மறைஈறு அறியா மறையோனே
தேனே அமுதே சிந்தைக்கு அரியாய்
சிறியேன் பிழை பொறுக்கும்
கோனே சிறிது என்கொடுமை பறைந்தேன்
சிவ மாநகர் குறுகப்
போனார் அடியார் யானும் பொய்யும்
புறமே போந்தோமே (85)

5:9 Aanantha paravasam

Am I not Your slave? Did You not make me Your own? All those Who have become Your slaves have arrived at and merged in Your Feet. I will not discard this body yielding misery. Oh our Lord of Civa-World! I, the hardened one, do not find the way to see You to the delight of my eyes. *(5:83)*

I do not see the way to see You. Though I saw You that day what harm have I done to myself by speaking futile words! Oh transcendental Effulgence! Oh Father! I am dead-beat fully! With what hold will I, powerless and shameless dog, rise again, Oh my Lord? *(5:84)*

Oh Partner of the fawn-eyed Mistress! Oh Mystic One unknowable by the Upanishads! Oh Honey! Oh Ambrosia! Oh rare One to thought! Oh king Who puts up with the faults of mean me! I have spoken a little harshly. The saints have gone to enter the great city of Bliss. I and my falseness wander outside. *(5:85)*

புறமே போந்தோம் பொய்யும்
யானும் மெய்அன்பு
பெறவே வல்லேன் அல்லா
வண்ணம் பெற்றேன் யான்
அறவே நின்னைச் சேர்ந்த அடியார்
மற்று ஒன்று அறியாதார்
சிறவே செய்து வழிவந்து வழுவாது சிவனே
நின்தாள் சேர்ந்தாரே (86)

தாராய் உடையாய் அடியேற்குஉன்
தாள்இணை அன்பு
பேரா உலகம் புக்கார் அடியார்
புறமே போந்தேன்யான்
ஊர்ஆ மிலைக்க குருட்டுஆ மிலைத் திங்கு
உன்தாள்இணை அன்புக்கு
ஆரா அடியேன் அயலே
மயல்கொண்டு அழுகேனே (87)

அழுகேன் நின்பால் அன்புஆம்
மனம்ஆய் அழல் சேர்ந்த
மெழுகே அன்னார் மின்ஆர்
பொன்ஆர் கழல் கண்டு
தொழுதே உன்னைத் தொடர்ந்தா
ரோடும் தொடராதே
பழுதே பிறந்தேன் என்கொண்டு
உன்னைப் பணிகேனே (88)

5:9 Aanantha Paravasam

Falseness and I wander outside: I have gained but this -- the inability to gain true love unto You! The saints Who have utterly cast their lot with You and Who know nothing else but You, doing glorious things and arriving at the right path, Oh Civan, have reached Your feet. *(5 : 86)*

Oh my Master! Give to me this slave love to Your twin Feet. Your devotees have entered the world of no return. I have stayed out. Like a blind cow lowing when the village cows, low, I, Your slave estranged in love for Your twin Feet but filled with longing for You, stand outside, bewildered, and weeping. *(5:87)*

I keep on weeping without following those Who melt like wax before the fire with love-incarnate mind towards You on seeing Your lightning-like jewelled golden Feet, worshipped Them and followed You. I have been born in vain; by what means shall I serve You? *(5:88)*

5.9 ஆனந்த பரவசம்

பணிவார் பிணி தீர்த்தருளிப்
    பழைய அடியார்க்குஉன்
அணிஆர் பாதம் கொடுத்தி
    அதுவும் அரிது என்றால்
திணிஆர் முங்கில் அனையேன்
    வினையைப் பொடி ஆக்கித்
தணிஆர் பாதம் வந்து ஒல்லை
    தாராய் பொய்தீர் மெய்யானே (89)

யானே பொய் என் நெஞ்சும்
    பொய்என் அன்பும் பொய்
ஆனால் வினையேன் அழுதால்
    உன்னைப் பெறலாமே
தேனே அமுதே கரும்பின்
    தெளிவே தித்திக்கும்
மானே அருளாய்அடியேன்
    உனைவந்து உறுமாறே (90)

5:9 Aanantha Paravasam

Oh Lord, You graciously rid the disease of birth of those Who bow and serve You and bestow Your adorned Feet on long-standing ancient saints. If even this is too great for me. do grind to dust the Karma of me who am like a tough bamboo. and come swiftly and bestow on me Your cool holy Feet. Oh Reality Who dispels unreality! *(5:89)*

I myself am a lie! My heart is a lie! My love too is a lie! But if I, bound by Karma, would weep, I could gain You. Oh Honey! Oh Ambrosia! Oh Essence of the sugar-cane! Oh great One Who is sweet to me! Bestow on me, Your slave Your grace that I may come unto You. *(5:90)*

18

Decad - 5
Sub-decad : 9
Aanantha Paravasam
(Ecstatic Bliss)

Abstract

In this sub-decad the saint is exuberant in expressing repeatedly that all those Who have been to His liking have gone to Him and have merged in His Feet(81) and all those Who have become His servants have reached His Feet (83). The devotees have gone to enter the city of Bliss(85) and those devotees Who have done notable service and Who know nothing else than Him arriving at the right path have reached His Feet(86). Many of his devotees have entered the world of no return (87).

The saint deplores, "I keep on weeping without following those Who with loving mind towards You melting like wax before fire on seeing Your lightning-like golden Feet worshipped them and followed You. I have been born in vain. By what means shall I serve You? Oh Lord! You in Your grace put far the disease of birth of Your devotees who served You and bestowed on them Your jewelled Feet".(89).

Thus the saint mentions this feature in 7 out of the 10 stanzas comparing his lot of his birth in vain. He is pained that he has been abused as His slave by men of the world and pleads that he cannot bear this insult and suffering any longer(82) nor can he discard his misery-yielding body(83). However, he expects a ray of hope in the last stanza: "I am myself a lie! My heart is another lie! But if I would weep I could gain You! Oh Honey! Oh Ambrosia! Oh Essence of sugar-cane! Oh great One Who is sweet to me! Bestow on

me Your slave, Your grace that I may come unto You!" (90). In expressing that he is tasting sweet things in the present continuous tense, the saint perhaps indicates his ecstatic delight as everything is sweet. Moreover it may be noticed that the saint while repeatedly pointing out that His devotees have reached His Feet, visualizes perhaps their ecstatic Bliss at His Feet.

ஐந்தாவது

திருச்சதகம்

10. ஆனந்தாதீதம்

(ஆசிரிய விருத்தம்)

மாறு இலாத மாக்கருணை வெள்ளமே
வந்து முந்தி நின்மலர் கொள்தான்இணை
வேறு இலாப் பதப் பரிசுபெற்ற நின்
மெய்ம்மை அன்பர் உன்மெய்ம்மை மேவினார்
ஈறு இலாதநீ எளியைஆகி வந்து
ஒளிசெய் மானிடம் ஆக நோக்கியும்
கீறு இலாத நெஞ்சு உடையன் ஆயினேன்
கடைய நாயினேன் பட்டகீழ்மையே (91)

மை இலங்கு நல் கண்ணி பங்கனே
வந்து எனைப் பணிகொண்டபின் மழக்
கை இலங்கு பொன் கிண்ணம் என்று அலால்
அரியை என்று உனைக் கருதுகின்றிலேன்
மெய் இலங்கு வெண்ணீற்று மேனியாய்
மெய்ம்மை அன்பர் உன் மெய்ம்மை மேவினார்
பொய்யில் அங்குஎனைப் புகுதவிட்டு நீ
போவதோ சொலாய் பொருத்தம் ஆவதே (92)

Decad:5

Sub-decad:10

Aananthaatheetham
(Surpassing Bliss)

Oh changeless Flood of great mercy! Your real devetees Who had gained erewhile the state of gift of inseparability from Your flower-wreathed twin Feet, have reached Reality.

Though endless You benignly manifest, came as luminiferous human being and looked at me, I, a dog with uncut heart have become a debased last one.

Ah! the degradation I have suffered! *(5:91)*

Oh Partner of the goodly Dame with eyes of glistening jet! After You had come and taken me into Your Service, other than as a shining golden cup in the tender hands of a child, I did not consider You as rare of access.

Oh You with the sacred white ash gleaming on the body! Your real devotees have reached Reality. Should You go away leaving me in this false body?

Tell me! Does this befit You? *(5:92)*

5.10. ஆனந்தாதீதம்

பொருத்தம் இன்மையேன் பொய்ம்மை உண்மையேன்
போத என்றுஎனைப் புரிந்து நோக்கவும்
வருத்தம் இன்மையேன் வஞ்சம் உண்மையேன்
மாண்டிலேன் மலர்க் கமலபாதனே
அரத்த மேனியாய் அருள் செய் அன்பரும்
நீயும் அங்கு எழுந்தருளி இங்குஎனை
இருத்தினாய் முறையோ என் எம்பிரான்
வம்பனேன் வினைக்கு இறுதி இல்லையே (93)

இல்லை நின்கழற்கு அன்புஅது என்கணே
ஏலம் ஏலும் நல்குழலி பங்கனே
கல்லை மென்கனி ஆக்கும் விச்சை கொண்டு
என்னை நின்கழற்கு அன்பன் ஆக்கினாய்
எல்லை இல்லை நின் கருணை எம்பிரான்
ஏதுகொண்டு நான்ஏதுசெய்யினும்
வல்லையே எனக்கு இன்னும் உன் கழல்
காட்டி மீட்கவும் மறு இல்வானனே (94)

வான நாடரும் அறிஒணாத நீ
மறையில்ஈறும் முன்தொடர் ஒணாத நீ
ஏனை நாடரும் தெரிஒணாத நீ
என்னை இன்னிதாய் ஆண்டு கொண்டவா
ஊனை நாடகம் ஆடுவித்தவா
உருகி நான் உனைப் பருக வைத்தவா
ஞான நாடகம் ஆடுவித்தவா
நைய வையகத்துடைய விச்சையே (95)

5:10 Aananthaatheetham

Oh You with blooming lotus-like Feet ! I am unsuitable! I have falsehood. When You looked at me lovingly meaning. "Come unto me", I did not take pains; I with all wiles, did not die. Oh You of rosy Body ! When You and those saints Who have received Your grace arrived there graciously You detained me here. Is this just, my Lord and Lord of us all? Is there no end to the Karma of wilful me? *(5:93)*

Oh Partner of Her with fragrant locks! There is no love in me to Your jewelled Feet. By the magic power of turning a stnone into a soft fruit You made me a devotee to Your jewelled Feet. Oh our Lord! Your love knows no limit. By Whatever means whatever I may do yet, You are capable of redeeming me by showing Your jewelled Feet. Oh spotless heavenly One! *(5:94)*

Oh You Whom even those of the heavenly land could not know! Oh You Whom even the upanishads could not trace! Oh You Whom even the upanishads could not follow! Oh You Whom even those of other lands could not know! Oh You Who sweetly made me Your own! Oh You Who led me to dance with this body! Oh You Who make me melt and drink You in! Oh You Who enacted the Drama of enlightened wisdom! That the treacherous desire of this world may perish in my case! *(5:95)*

5.10. ஆனந்தாதீதம்

விச்சு அது இன்றியே விளைவு செய்குவாய்
விண்ணும் மண்ணகம் முழுதும் யாவையும்
வைச்சு வாங்குவாய் வஞ்சகப்பெரும்
புலையனேனை உன் கோயில் வாயிலில்
பிச்சன் ஆக்கினாய் பெரிய அன்பருக்கு
உரியன் ஆக்கினாய் தாம் வளர்த்தது ஓர்
நச்சு மாமரம் ஆயினும் கொலார்
நானும் அங்ஙனேஉடைய நாதனே (96)

உடையநாதனே போற்றி நின்அலால்
பற்று மற்றுஎனக்கு ஆவது ஒன்றுஇனி
உடையனோபணி போற்றி உம்பரார்
தம்பராபரா போற்றி யாரினும்
கடையன் ஆயினேன் போற்றி என்பெரும்
கருணையாளனே போற்றி என்னைநின்
அடியன் ஆக்கினாய் போற்றி ஆதியும்
அந்தம் ஆயினாய் போற்றி அப்பனே (97)

அப்பனே எனக்கு அமுதனே
ஆனந்தனே அகம் நெக அள்ளூறு தேன்
ஒப்பனே உனக்கு உரிய அன்பரில்
உரியனாய் உனைப்பருக நின்றது ஓர்
துப்பனே சுடர் முடியனே துணையாளனே
தொழும்பாளர் எய்ப்பினில்
வைப்பனே எனைவைப்பதோ சொலாய்
நைய வையகத்து எங்கள் மன்னனே (98)

5:10 Aananthaatheetham

Without seeds You will raise crops; The earth, the sky, everything completely You will ordain and withdraw as well. You made this great wily outcaste a mad man at Your temple doors and made me to join the land of Your great devotees. Even Would the tree one plants yield poison, he will not fell it. I too am just like that, Oh Lord Who owns me! *(5:96)*

"Obeisance to You! Oh Lord Who owns me! Have I any support henceforth other than You? Command my services, Obeisance to You! Oh transcendant Lord of the heavenly ones, Obeisance to You! I have become the last one of all, Obeisance to You! Oh my great merciful One! Obeisance to You! You made me Your own, Obeisance to You! Oh You Who are the beginning and the end, my Father, Obeisance to You! *(5:97)*

Oh Father! Oh my Ambrosia! Oh!Oh Blissful One! Oh You Who resemble honey that flows abundant thrilling my heart with Bliss! Oh You Who making me a more privileged one than devotees Who belong to You became a drink for me to drink You in! Oh Lord with a glistening crown! Oh Helper! Oh reserve Treasure to Your servants in distress! Tell me, would You leave me here in the world to pine away? Oh our King! *(5:98)*

5. 10. ஆனந்தாதீதம்

மன்ன எம்பிரான் வருக என் எனை
    மாலும் நான் முகத்து ஒருவன் யாரினும்
முன்ன எம்பிரான் வருக என் எனை
    முழுதும் யாவையும் இறுதி உற்றநாள்
பின்ன எம்பிரான் வருக என் எனை
    பெய் கழற்கண் அன்பாய் என் நாவினால்
பன்ன எம்பிரான் வருக என் எனை
    பாவநாச நின்சீர்கள் பாடவே (99)

பாடவேண்டும் நான் போற்றி நின்னையே
    பாடி நைந்துநைந்து உருகி நெக்கு நெக்கு
ஆடவேண்டும் நான் போற்றி அம்பலத்து
    ஆடும் நின் கல்போது நாயினேன்
கூடவேண்டும்நான் போற்றி இப்புழுக்
    கூடு நீக்குஎனை போற்றி பொய்எலாம்
வீடவேண்டும் நான் போற்றி வீடுதந்து
    அருளு போற்றி நின்மெய்யர் மெய்யனே (100)

5:10 Aananthaatheetham

Oh King! Oh our Lord! Bid me come unto You! Oh prior one to Maal and the one with four faces !

Oh our Lord! Bid me come unto You! Oh our Lord, the last remaining One after the day when all things have entirely ceased to be !

Bid me come unto You! Bid me come to praise You with my tongue of love for Your tinkling jewelled Feet and sing Your glories, Oh Destroyer of sin! *(5:99)*

Obeisance to You! I should sing of You only! Singing thus and with my heart thawing and melting and my body limbering and limbering I should dance.

Obeisance to You! This cur should join Your jewelled blossom which dances in the hall of **Thillai.** Obeisance to You.

Remove this nest of worms. Obeisance to You! I should discard all falseness. Graciously grant me liberation! Oh Reality to Your real devotees! *(5:100)*

Decad :5

Sub - decad: 10

Aananthaatheetham
Surpassing Bliss

Abstract:

In the first few stanzas of this sub-decad, the saint deplores that while His real devotees who gained the state of Union with His Feet reached Him when He in His grace appeared as a human being diffusing light, he with his wavering heart became degraded to the tail end(91). He feels that when He appeared with a hue of sacred ash gleaming on His body and when His real devotees reached the Reality, he did not consider Him so hard of access (92). But only when He with rosy Feet and His devotees Who have received His grace moved away detaining him here in this world, he feels not only depressed but also deplores that he has not died yet for his mistake of not recognizing the inviting look of the Lord(93). He is pained that he has no love for Him though He turned him a devotee as if a stone is miraculously turned into a fruit(94).

He gradually realises that even he has been made a devotee worthy of being counted along with His band of devotees (96.97,98). He sings, "Oh You Whom even those of the heavenly land could not know! Oh You Whom even the **Upanishads** could not trace! Oh You Whom even those of the other lands could not know! Oh You Who made me sweetly Your own! You Who led me to dance with this body of flesh! Oh You Who make me melt and drink You in! Oh You Who enacted the drama of enlightenment that the desire of this world may perish in me!"(95). The saint praises the

Lord as He has made his heart thaw for Him and further made him a more privileged one of His devotees. He in His grace even became a sweet drink for him to drink in (98) and so he prays to Him to bid him to go over to Him and to sing His glory (99). It may be considered deeply that the saint repeats "Bid me come unto You", four times in this verse (99) and sings, "Obeisance to You! I should sing of You only singing thus and with my heart thawing and melting and my body limbering and limbering I should dance. Obeisance to You! This cur should join Your jewelled blossom which dances in the hall of **Thillai**! Obeisance to You! Remove this nest of worms. Obeisance to You! I should discard all falseness. Graciously grant me liberation! Oh Reality to Your real devotees!"(100).

Surpassing Bliss as the title of the sub-decad indicates could be seen in the latter stanzas. The moment God made this saint His devotee(97) he feels exuberant. He is made to enjoy His Bliss(95). Actually he is over-whelmed with the over-flow of rapture that his body of flesh perhaps is not able to contain and sustain the Bliss and so he prays to remove his body of flesh(100).

With this hundredth verse of the tenth sub-decad, the sacred cento comes to an end with a sense of ecstatic rapture.

Chapter 2

Poem:6

Neeththal Vinnappam

Chapter - 2

Poem:6

Neeththal Vinnappam
(Forsake me not plea)

Sub-title: Prapancha Vairaakkiyam
(Renunciation of the world)
(Sung at Uththarakosamangai)

Neeththal = to renounce (here) forsake not;
Vinnappam = plea, prapancham = world;
Vairaakkiyam = tenacity; (here) renunciation

This poem consists of fifty quatrains, also constructed in **(Anthaathi)** anaphoretic **Kaliththurai** metre in which the last word of a stanza will form the beginning word of the following stanza just like the previous poem - " The sacred Cento". It is said that this poem was sung at **Uththarakosamangai** as this name is mentioned in the first 20 verses. Out of the rest of the 30 verses of this poem of 50 verses the name of this place is found only in the 48th verse thereby giving room for critics to think that this poem was perhaps sung at different places or times.

The title of the poem may be translated as "Forsake not my plea" as the saint Manickavaachagar has specifically sung in 45 of the verses of this poem, "Behold that You do not forsake me"; "do not forsake me"; (44) and "if You forsake me I will be ruined", (23).

This poem is an open plea to God for not forsaking him and is throughout an open plea and genuine human cry for divine help in the midst of terrible struggles of the world. The saint prays to God-Civan - in utter detestation of the world that when He voluntarily enslaved him he could not realize the greatness of His grace as he was caught hold of by his wicked senses and left Him. When He departed with His heavenly devotees leaving the saint here, he deplores that God has left him in the lurch. So he pleads not to forsake him as the title of this poem, also called decad, indicates.

II விண்ணப்பப் படலம்

ஆறாவது
நீத்தல் விண்ணப்பம்
(பிரபஞ்ச வைராக்கியம்)
(உத்தரகோசமங்கை)
(கட்டளைக் கலித்துறை)

கடையவனேனைக் கருணையினால்
கலந்து ஆண்டுகொண்ட
விடையவனே விட்டிடுதிகண்டாய்
விறல் வேங்கையின்தோல்
உடையவனே மன்னும் உத்தர
கோசமங் கைக்கு அரசே
சடையவனே தளர்ந்தேன் எம்பிரான்
என்னைத் தாங்கிக்கொள்ளே (1)

கொள்ஏர் பிளவு அகலாத் தடம்
கொங்கையர் கொவ்வைச் செவ்வாய்
விள்ளேன் எனினும் விடுதிகண்டாய்
நின்விழுத்தொழும்பின்
உள்ளேன் புறம் அல்லேன் உத்தர
கோசமங் கைக்கு அரசே
கள்ளேன் ஒழியவும் கண்டுகொண்டு
ஆண்டது எக்காரணமே (2)

Poem:6

Neeththal Vinnappam
(Forsake me not plea)

Rider on the bull, Who out of mercy mingled in me. the meanest one and made me Your own! Behold that You do not forsake me ! Oh wearer of the fierce tiger's skin! Oh King of **Uththarakosamangai** ! Oh Lord with braided locks! I am fainting and wearied. My Lord! Please hold me up! *(6:1)*

Though I would not leave the red lips resembling the fruits of Kovai *(Cephalandra indica)* of maidens with broad breasts which have not lost their bloom, behold that You do not forsake me; I belong to Your worthy land of devotees and I am not out of it, Oh King of **Uththarakosamangai** ! Though I, stealthy one slipped away from You, what was the reason for Your discovering me and making me Your own? *(6:2)*

கார்உறு கண்ணியர் ஐம்புலன்
ஆற்றங்கரை மரமாய்
வேர் உறுவேனை விடுதிகண்டாய்
விளங்கும் திருவா
ரூர் உறைவாய் மன்னும் உத்தர
கோசமங் கைக்கு அரசே
வார் உறு பூண் முலையாள் பங்க
என்னை வளர்ப்பவனே (3)

Oh You Who dwell in the renowned shrine of **Thiru-Aaroor** ! Oh King of **Uththarakosamangai** ! Oh Partner of Her with tightly-laced bejewelled breasts ! Oh You Who bring me up! Behold that You do not forsake me Who has taken root like a tree on the bank of the river of delight to the five senses of the darkeyed damsels. *(6:3)*

6. நீத்தல் விண்ணப்பம்

வளர்கின்ற நின் கருணைக் கையில்
வாங்கவும் நீங்கி இப்பால்
மிளிர்கின்ற என்னை விடுதி கண்டாய்
வெண்மதிக்கொழுந்து ஒன்று
ஒளிர்கின்ற நீள்முடி உத்தர
கோசமங் கைக்கு அரசே
தெளிகின்ற பொன்னும் மின்னும்
அன்ன தோற்றச் செழும் சுடரே (4)

செழிகின்ற தீப்புகு விட்டிலின்
சில்மொழியாரில் பல்நாள்
விழுகின்ற என்னை விடுதி கண்டாய்
வெறிவாய் அறுகால்
உழுகின்ற பூ முடி உத்தர
கோசமங் கைக்கு அரசே
வழிநின்று நின் அருள் ஆர்
அமுது ஊட்ட மறுத்தனனே (5)

மறுத்தனன் யான் உன் அருள்
அறியாமையின் என் மணியே
வெறுத்து எனை நீ விட்டிடுதி கண்டாய்
வினையின் தொகுதி
ஒறுத்து எனை ஆண்டுகொள் உத்தர
கோசமங் கைக்கு அரசே
பொறுப்பர் அன்றே பெரியோர்
சிறு நாய்கள்தம் பொய்யினையே (6)

6. Neeththal vinnappam

Oh **Uththarakosamangai's** King on Whose crown shines a tender bright shoot of a white crescent moon! Oh dazzling Flame resembling pure gold and lightning! Behold that You do not forsake me Who, when You with waxing mercy took me in the fold of Your arm, slipped away from You and who now tantalizes here. *(6:4)*

Oh **Uththarakosamangai's** king with crown decked with flowers ploughed by bees with honey-filled mouth and six legs ! Behold that You do not forsake me Who since long fell a prey to the maidens of gentle speech, like moth in glistening flame. Though You waylaid me and fed me with Ambrosia of Your grace, I refused it. *(6:5)*

Oh my Gem! Without understanding Your grace I refused. Behold that You do not hate and forsake me. Oh King of **Uththarakosamangai!** Make me Your own severing my accumulated Karma. Would not the great bear the faithless falsehood of little curs? *(6:6)*

6. நீத்தல் விண்ணப்பம்

பொய்யவனேனைப் பொருள்என ஆண்டு
ஒன்று பொத்திக்கொண்ட
மெய்யவனே விட்டிடுதி கண்டாய்
விடம்உண் மிடற்று
மையவனே மன்னும் உத்தர
கோசமங் கைக்கு அரசே
செய்யவனே சிவனே
சிறியேன் பவம் தீர்ப்பவனே (7)

தீர்க்கின்ற ஆறு என் பிழையை நின்
சீர் அருள் என்கொல் என்று
வேர்க்கின்ற என்னை விடுதி கண்டாய்
விரவார் வெருவ
ஆர்க்கின்றதார் விடை உத்தர
கோசமங் கைக்கு அரசே
ஈர்க்கின்ற அஞ்சொடு அச்சம்
வினையேனை இருதலையே (8)

இருதலைக் கொள்ளியின் உள் எறும்பு ஒத்து
நினைப் பிரிந்த
விரிதலை யேனை விடுதி கண்டாய்
வியன் மூவுலகுக்கு
ஒரு தலைவா மன்னும் உத்தர
கோசமங் கைக்கு அரசே
பொருதலை மூவிலைவேல்
வலன் ஏந்திப் பொலிபவனே (9)

6. Neeththal vinnappam

Oh true One Who enslaved me, the false one as a thing of worth and covered up my false-hood! Behold that You do not forsake me ! Oh You with dark throat due to swallowed poison ! Oh King of **Uththarakosamangai** ! Oh roseate One! Oh Civaṇ ! Oh Lord Who rids the cycle of birth of this mean fellow! *(6:7)*

Oh **Uththarakosamangai's** King Whose bull with a collar of chiming bells frightening the foe ! Behod that You do not forsake me who perspire wondering how Your superb grace will judge my mis-deeds. My five senses and fear pull this Karma-ridden me from two sides. *(6:8)*

Oh unique Chieftain of all the wonderful three worlds! Oh King of **Uththarakosamangai** Oh You Who shine holding in the right hand the three-leaved spear of war ! Behold that You do not forsake me who parting from You resemble an ant caught inside a brand burning at both ends. *(6:9)*

6. நீத்தல் விண்ணப்பம்

பொலிகின்ற நின்தாள் புகுதப்பெற்று
    ஆக்கையைப் போக்கப் பெற்று
மெலிகின்ற என்னை விடுதி கண்டாய்
    அளிதேர் விளரி
ஒலி நின்ற பூம்பொழில் உத்தர
    கோசமங் கைக்கு அரசே
வலி நின்ற திண் சிலையால்
    எரித்தாய் புரம் மாறுபட்டே (10)

மாறுபட்டு அஞ்சு என்னை வஞ்சிப்ப
    யான்உன் மணிமலர்த்தாள்
வேறுபட்டேனை விடுதி கண்டாய்
    வினையேன் மனத்தே
ஊறும் மட்டே மன்னும் உத்தர
    கோசமங் கைக்கு அரசே
நீறு பட்டே ஒளி காட்டும்
    பொன் மேனி நெடுந்தகையே (11)

நெடுந்தகை நீஎன்னை ஆட்கொள்ள யான்ஐம்
    ஐம்புலன்கள் கொண்டு
விடும்தகையேனை விடுதி கண்டாய்
    விரவார் வெருவ
அடும்தகைவேல் வல்ல உத்தர
    கோசமங் கைக்கு அரசே
கடும் தகையேன் உண்ணும் தெள்நீர்
    அமுதப் பெருங் கடலே (12)

6. Neeththal vinnappam

Oh King of **Uththaraksa mangai** of flowery groves where the swarms of bees resound the tune of **Vilary**! Oh You Who turning against Your foes burnt their cities with Your strong granite bow ! Behold that You do not forsake me who in spite of gaining access to Your shining Feet, pine dissipating this body. *(6:10)*

Oh Honey which wells up in my mind ridden with karma! Oh King of **Uththarakosamangai** ! Oh worthy one Whose golden body gleams the lustre of the ash smeared thereupon! Behold that You do not forsake me who being deceived by the five dissident senses, have separated from the gem of Your flowery Foot. *(6:11)*

Oh worthy One! Oh great sea of clear Ambrosia given for evil me to taste ! Oh **Uththarakosamangai's** king Who is skilled in wielding the spear to the terror of Your foes ! Behold that You do not forsake me who even on Your enslaving me cling to the five senses and am bent upon leaving You. *(6:12)*

6. நீத்தல் விண்ணப்பம்

கடலினுள் நாய் நக்கி ஆங்குஉன்
கருணைக் கடலின் உள்ளம்
விடல் அரியேனை விடுதி கண்டாய்
விடல்இல் அடியார்
உடல் இலமே மன்னும் உத்தர
கோசமங் கைக்கு அரசே
மடலின் மட்டே மணியே அமுதே
என் மதுவெள்ளமே (13)

வெள்ளத்துள் நாவற்றி ஆங்குஉன் அருள்பெற்றுத்
துன்பத்தின் (நின்)றும்
விள்ளக்கிலேனை விடுதி கண்டாய்
விரும்பும் அடியார்
உள்ளத்து உள்ளாய் மன்னும் உத்தர
சோச மங் கைக்கு அரசே
கள்ளத்து உனேற்கு அருளாய்
களியாத களி எனக்கே (14)

களிவந்த சிந்தையொடு உன்கழல்
கண்டும் கலந்தருள
வெளிவந்திலேனை விடுதி கண்டாய்
மெய்ச்சுடருக்கு எல்லாம்
ஒளிவந்த பூம்கழல் உத்தர
சோசமங் கைக்கு அரசே
எளிவந்த எந்தை பிரான் என்னை
ஆளுடை என் அப்பனே (15)

6. Neeththal vinnappam

Oh Honey of flower of petals ! Oh Gem! Oh Ambrosia! Oh my Flood of nectar ! Oh **Uththarakosa- mangai's** king. Who dwells in the body of those Who do not leave You ! Behold that You do not forsake me who like a dog only lapping up the water from the sea of Your grace, am unable to quit nor sink in it. *(6:13)*

Oh king of **Uththarakosamangai**! Behold that You do not forsake me who like one whose tongue in the midst of a flood is parched, am unable to get out of misery though I gained Your grace. Oh You dwell in the hearts of devotees who love You! Do grant me of guile mind a joy never enjoyed before. *(6:14)*

Oh king of **Uththarakosamangai**!-Oh my Father Who made me all Your own! Behold that You do not forsake me who though saw Your jewelled Feet with joyous mind have not come forward to merge in them. Oh easily accessible Lord Whose jewelled Feet are the source of light to all the true lights that gleam! *(6:15)*

என்னை அப்பா அஞ்சல் என்பவர் இன்றி
நின்று எய்த்து அலைந்தேன்
மின்னை ஒப்பாய் விட்டிடுதி கண்டாய்
உவமிக்கின் மெய்யே
உன்னை ஒப்பாய் மன்னும் உத்தர
சோமங் கைக்கு அரசே
அன்னை ஒப்பாய் எனக்கு அத்தன் ஒப்பாய்
என் அரும் பொருளே (16)

பொருளே தமியேன் புகல்இடமே
நின்புகழ் இகழ்வார்
வெருளே எனை விட்டிடுதி கண்டாய்
மெய்ம்மையார் விழுங்கும்
அருளே அணி பொழில் உத்தர
கோசமங் கைக்கு அரசே
இருளே வெளியே இகபரம்
ஆகி இருந்தவனே (17)

இருந்து என்னை ஆண்டுகொள் விற்றுக்கொள்
ஒற்றி வை என்னின் அல்லால்
விருந்தினனேனை விடுதி கண்டாய்
மிக்க நஞ்சு அமுதாய்
அருந்தினனே மன்னும் உத்தர
கோசமங் கைக்கு அரசே
மருந்தினனே பிறவிப் பிணிப்
பட்டு மடங்கினர்க்கே (18)

6. Neeththal vinnappam

Oh lightning-like Flash ! Behold that You do not forsake me who with no other to say "Oh my son, fear not!" wander about grieving, Oh King of **Uththarakosa- mangai**! were I to compare You to anything You are truly comparable to Yourself only. You are like a mother to me! You are like a father to me. Oh my precious wealth! *(6:16)*

Oh my wealth ! Oh sole Refuge to my lonely heart! Oh Terror of those who disparage Your praises! Behold that You do not forsake me ! Oh Grace which Your true devotees devour ! Oh King of **Uththarakosamangai** girt with fair groves! Oh dark mystery! Oh obvious space! Oh You Who are of this world and are of the heavens! *(6:17)*

Oh Lord Who drank the poison as sweet Ambrosia ! Oh King to **Uththarakosamangai** ! Oh Medicine to those Who are laid up by disease of birth, abide in me, enslave me, sell me and mortgage me but behold that You do not forsake me, a guest who has sought You! *(6:18)*

6. நீத்தல் விண்ணப்பம்

மடங்க என் வல்வினைக் காட்டை
நின் மன்அருள் தீக் கொளுவும்
விடங்க என்தன்னை விடுதி கண்டாய்
என் பிறவியை வே
ரொடும் களைந்து ஆண்டுகொள் உத்தர
கோசமங் கைக்கு அரசே
கொடும் கரிக்குன்று உரித்து அஞ்சுவித்தாய்
வஞ்சிக் கொம்பினையே (19)

கொம்பர் இல்லாக் கொடிபோல்
அலமந்தனன் கோமளமே
வெம்புகின்றேனை விடுதி கண்டாய்
விண்ணர்நண்ணுகில்லா
உம்பர் உள்ளாய் மன்னும் உத்தர
கோசமங் கைக்கு அரசே
அம்பரமே நிலனே அனல் காலொடு
அப்பு ஆனவனே (20)

ஆனை வெம்போரில் குறுந்தூறு
எனப்புலனால் அலைப்புண்
டேனை எந்தாய் விட்டிடுதி கண்டாய்
வினையேன் மனத்துத்
தேனையும் பாலையும் கன்னலையும்
அமுதத்தையும் ஒத்து
ஊனையும் என்பினையும் உருக்
காநின்ற ஒண்மையனே (21)

6. **Neeththal vinnappam**

Oh King of **Uththarakosamangai** ! Oh You Who frightened Her Who is like the creeper of **vanchi** (Salix tetraspenia) by skinning the hill of a cruel elephant! Oh virile One! Behold that You do not forsake me! May the fire of Your eternal grace burn up the forest of my potent karma and wipe out! Do destroy the root of my birth and make me Your own! *(6:19)*

Like a climbing plant with no supporting bough, I am wearied. Oh mellowy one ! Behold that You do not forsake me who wither here. Oh You Who are far away beyond the reach of the heavenly ones! Oh King of eternal **Uththarakosamangai!** Oh Ether! Oh Who are Fire, Wind and Water ! *(6:20)*

Oh luminous One Who in my karma-ridden mind, resembling honey and milk, candy and Ambrosia keeps melting my flesh and bones! Behold that You do not forsake me who like small herbs where fierce elephants fight, am harassed by my senses. Oh my Father! *(6:21)*

6. நீத்தல் விண்ணப்பம்

ஒண்மையனே திருநீற்றை உத்தூளித்து
    ஒளி மிளிரும்
வெண்மையனே விட்டிடுதி கண்டாய்
மெய் அடியவர்கட்கு
அண்மையனே என்றும் சேயாய்
    பிறர்க்கு அறிதற்கு அரிதுஆம்
பெண்மையனே தொன்மை
    ஆண்மையனே அலிப் பெற்றியனே (22)

பெற்றது கொண்டு பிழையே
    பெருக்கிச் சுருக்கும் அன்பின்
வெற்று அடியேனை விடுதி கண்டாய்
    விடிலோ கெடுவேன்
மற்று அடியேன்தன்னை தாங்குநர்
    இல்லை என் வாழ் முதலே
உற்று அடியேன் மிகத் தேறி நின்
    றேன் எனக்கு உள்ளவனே (23)

உள்ளனவே நிற்க இல்லன செய்யும்
    மையல் துழனி
வெள்ளனலேலனை விடுதி கண்டாய்
    வியன் மாத்தடக்கைப்
பொள்ளல் நல்வேழத்து உரியாய்
    புலன் நின்கண் போதல் ஒட்டா
மெள்ளனவே மொய்க்கும் நெய்க்குடம்
    தன்னை எறும்பு எனவே (24)

6. Neeththal vinnappam

Oh luminous One ! Oh white One gleaming bright due to smearing of sacred white ash! Oh near One to true devotees ! Oh ever far One to others ! Oh rare to be known feminine one ! Oh ancient masculine One! Oh You of neuter aspect ! Behold that You do not forsake me! *(6:22)*

Oh You Who are all I have! Behold that You do not forsake this worthless wretch who with the help of what he received from You, keeps on multiplying his faults and diminishing in love. **If You forsake me, I will be ruined** ! Oh my life's Principle! There is none to hold up this slave. By gaining access to You I am greatly benefitted. *(6:23)*

Oh Lord Who wears the hide of the goodly elephant of mighty large trunk with a hole in it! Behold that You do not forsake me who am fire-like and deluded and Who keep doing only worthless things while there are others to do. Like ants swarming round the mouth of a pot of ghee the senses prevent me from reaching You. *(6:24)*

எறும்பிடை நாங்கூழ் எனப் புலனால்
அரிப்புண்டு அலந்த
வெறும் தமியேனை விடுதிகண்டாய் வெய்ய
கூற்று ஒடுங்க
உறும் கடிப்போது அவையே உணர்வு
உற்றவர் உம்பர் உம்பர்
பெறும்பதமே அடியார் பெயராத
பெருமையனே (25)

பெருநீர்அறச் சிறுமீன் துவண்டாங்கு
நினைப் பிரிந்த
வெரு நீர்மையேனை விடுதி கண்டாய்
வியன்கங்கை பொங்கி
வரும் நீர்மடுவுள் மலைச்சிறு
தோணி வடிவின் வெள்ளைக்
குருநீர் மதிபொதியும் சடை
வானக் கொழு மணியே (26)

கொழுமணி ஏர்நகையார் கொங்கைக்
குன்றிடைச் சென்று குன்றி
விழும் அடியேனை விடுதி கண்டாய்
மெய்ம் முழுதும் கம்பித்து
அழும் அடியாரிடை ஆர்த்து வைத்து
ஆட்கொண்டருளி என்னைக்
கழுமணியே இன்னும்காட்டு கண்டாய்
நின் புலன்கழலே (27)

6. Neeththal vinnappam

Behold that You do not forsake worthless me who. like a worm in the midst of ants, am tormented sore and troubled being gnawed by the senses. Oh State of Bliss which is gained by the highest of the high who have apprehended the very fragrant flowery Feet against which the fiery God of Death came up to his dismay! Oh Lord Who has the reputation of not parting from Your devotees! *(6:25)*

Behold that You do not forsake me. Who being parted from. You am frightened and am like small fish fainting when the vast waters fail. Oh choicest Gem of the heavens with braided locks where hides the white crescent moon like a little skiff tossing on the deep pool of the torrential waters of the vast Ganga! *(6:26)*

Behold that You do not forsake me who walking between the hills of breasts of softly smiling maidens stumble shamefully. Oh purifying Gem, keep me tied in the midst of Your devotees who tremble all over the body and weep. Making me Your own. show me once more Your jewelled Feet of wisdom! *(6:27)*

6. நீத்தல் விண்ணப்பம்

புலன்கள் திகைப்பிக்க யானும் திகைத்து
இங்குஓர் பொய்ந் நெறிக்கே
விலங்குகின்றேனை விடுதி கண்டாய்
விண்ணும் மண்ணும் எல்லாம்
கலங்க முந்நீர் நஞ்சுஅமுது செய்தாய்
கருணாகரனே
துலங்குகின்றேன் அடியேன் உடையாய்
என் தொழுகுலமே (28)

குலம் களைந்தாய் என்னைக்
குற்றங் கொற்றச் சிலைஆம்
விலங்கல் எந்தாய் விட்டிடுதி கண்டாய்
பொன்னின் மின்னுகொன்றை
அலங்கல் அம்தாமரை மேனிஅப்பா
ஒப்பு இலாதவனே
மலங்கள் ஐந்தால் சுழல்வன் தயி
ரில்பொரு மத்துஉறவே (29)

மத்துஉறு தண்தயிரின் புலன்
தீக் கதுவக் கலங்கி
வித்து உறுவேனை விடுதி கண்டாய்
வெண்தலை மிலைச்சிக்
கொத்துஉறு போது மிலைந்து
குடர் நெடுமாலை சுற்றித்
தத்துறு நீறுடன் ஆரச் செம்
சாந்து அணி சச்சையனே (30)

6. Neeththal vinnappam

Behold that You do not forsake me who with my senses perplexing me am perplexed and who swerved to the false path. Oh Bestower of mercy! You ate the poison of the sea while heaven and earth trembled! Oh You Who own this servant! Oh my family Deity! I too tremble. *(6:28)*

You weeded out my kin of five senses. You weeded out my foibles. Oh my Father Whose victorious bow is the mountain! Behold that You do not forsake me. Oh my Father Who of the hue of the lotus, wears a wreath of **Kondrai** *(Cassia fistula)* of golden sheen! Oh matchless One! I am swirled about by the five (malams) bonds like curd set upon by agitating churning staff. *(6:29)*

Behold that You do not forsake me who like cool curd set upon by the churning staff am stirred by the fierce fire of the senses and some seeds for my rebirth. Oh pure Essense Who wears chaplet of skulls and clustering wreaths of flowers and long entrails round the neck and has more-over, sacred ash and red sandal paste applied widely on the body! *(6:30)*

6. நீத்தல் விண்ணப்பம்

சச்சையனே மிக்கதண்புனல்
விண் கால் நிலம் நெருப்புஆம்
விச்சையனே விட்டிடுதி கண்டாய்
வெளியாய் கரியாய்
பச்சையனே செய்ய மேனியனே
ஒண் படஅரவக்
கச்சையனே கடந்தாய் தடந்
தாள் அடல் கரியே (31)

அடல் கரிபோல் ஐம்புலன்களுக்கு
அஞ்சி அழிந்த என்னை
விடற்கு அரியாய் விட்டிடுதிகண்டாய்
விழுத்தொண்டர்க்கு அல்லால்
தொடற்கு அரியாய் சுடர் மாமணியே
சுடுதீச் சுழல
கடல் கரிதுஆய் எழுநஞ்சு அமுது
ஆக்கும் கறைக்கண்டனே (32)

கண்டது செய்து கருணைமட்டுப்
பருகிக் களித்து
மிண்டுகின்றேனை விடுதி கண்டாய்
நின் விரை மலர்த்தாள்
பண்டு தந்தாற் போல் பணித்துப்
பணிசெயக் கூவித்து என்னைக்
கொண்டு என் எந்தாய் களையாய்
களைஆய குதுகுதுப்பே (33)

6. Neeththal vinnappam

Oh pure Essense! Oh dexterous One Who are the vast cool water. the sky, the wind, the earth and the fire! Behold that You do not forsake me! Oh You of white, dark,green and red hue! Oh You with the waist-band of glistening hooded snake! Oh You Who overcame the murderous elephant with mighty Feet! *(6:31)*

Oh You hard to forsake! Behold that You do not forsake me who am desolate fearing the five senses as a warring elephant! Oh You rare to attain save by Your worthy saints! Oh sparkling great Gem! Oh You, Who with azure throat make a meal of the poison which blackening the sea arose from it while scorching fire swirled around. *(6:32)*

Behold that You do not forsake me who doing whatever that comes to mind and drinking the honey of Your mercy strut and exult. Bestowing on me Your fragrant flowery Feet as You did once before, and calling me to serve You take me my Father and weed out this weed of an ardour. *(6:33)*

6. நீத்தல் விண்ணப்பம்

குதுகுதுப்பு இன்றி நின்று என்குறிப்பே
செய்து நின்குறிப்பில்
விதுவிதுப்பேனை விடுதி கண்டாய்
விரைஆர்ந்து இனிய
மதுமதுப் போன்று என்னை வாழைப்
பழத்தின் மனம் கனிவித்து
எதிர்வது எப்போது பயில்விக்
கயிலைப் பரம்பரனே (34)

பரம்பரனே நின்பழ அடி
யாரொடும் என்படிறு
விரும்பு அரனே விட்டிடுதி கண்டாய்
மென்முயல்கறையின்
அரும்பு அர நேர் வைத்து அணிந்தாய்
பிறவி ஐவாய்அரவம்
பொரும் பெருமான் வினையேன் மனம்
அஞ்சிப் பொதும்பு உறவே (35)

பொதும்பு உறுதீப்போல் புகைந்து எரியப்
புலன்தீக்கதுவ
வெதும்புறுவேனை விடுதிகண்டாய்
விரைஆர் நறவம்
ததும்பும் மந்தாரத்தில் தாரம் பயின்று
மந்தம் முரல்வண்டு
அதும்பும் கொழுந்தேன் அவிர்சடை
வானத்து அடல் அரைசே (36)

6. Neethal Vinnappam

Behold that You do not forsake me who doing things according to my will and without ardour in Your will, rush to fuss! When are You to ripen my mind like plantain fruit filling it with fragrant sweet honey and appear before me? Do let me know Oh transcendent one of **Kailai** mountain! *(6:34)*

Oh supremely transcendent One! Oh **Aran** Who likes my fraudulence as much as You like Your ancient saints! Behold that You do not forsake me. Oh You Who wear the moon that has the silhouette of the hare and the snake side by side. Oh Lord! The five-mouthed snake of my birth attacks me terrorising my mind and makes me, a **karma**-ridden one, seek shelter in the hole of a tree. *(6:35)*

Behold that You do not forsake me who am broiled by those burning senses emitting fire and smoke like fire in a tree hole! Oh heaven's mighty King with braided locks decked with fragrant flowers of **Mandaaram** *(Bauhinia purpurea)* from which the bumble bees practising **Thaaram**(high note of music) and humming **Mantham** (low note) rest! *(6:36)*

6. நீத்தல் விண்ணப்பம்

அரைசே அறியாச் சிறியேன் பிழைக்கு
அஞ்சல் என்னின் அல்லால்
விரைசேர் முடியாய் விடுதிகண்டாய்
வெள்நகை கரும்கண்
திரைசேர் மடந்தை மணந்த
திருப்பொன் பதப்புயங்கா
வரை சேர்ந்து அடர்ந்து என்ன
வல்வினை தான்வந்து அடர்வனவே (37)

அடர் புலனால் நின்பிரிந்து அஞ்சி
அம்சொல் நல்லார் அவர்தம்
விடர் விடலேனை விடுதி கண்டாய்
விரிந்தே எரியும்
சுடர் அனையாய் சுடுகாட்டு அரசே
தொழும்பர்க்கு அமுதே
தொடர்வுஅரியாய் தமியேன் தனி
நீக்கும் தனித் துணையே (38)

தனித்துணை நீநிற்க யான்தருக்கித்
தலையால் நடந்த
வினைத்துணையேனை விடுதி கண்டாய்
வினையேனுடைய
மனத்துணையே என்தன் வாழ்முதலே
எனக்கு எய்ப்பில் வைப்பே
தினைத்துணையேனும் பொறேன் துயர்
ஆக்கையின் திண்வலையே (39)

6. Neeththal vinnappam

Oh king! Oh You with fragrant crown! Instead of telling me the ignorant young one not to fear for my faults, behold that You do not forsaks me. Oh **Bhujanga** of sacred golden Feet, Who wedded the Dame Who of white teeth and black eyes was offered by the waves of Ganga! My strong **Karmaas** have come to assail me as if many hills have joined to press me round. *(6:37)*

Oh You Who resemble fire of radiant beam! Oh King of the cremation ground! Oh Ambrosia to Your band of devotees! Oh rare One to be gained! Oh matchless Succour who removes the loneliness of forlorn me! Behold that You do not forsake me who having parted from You due to the fear of the assailing senses am not quitting the cavc of sweet-voiced maidens. *(6:38)*

Behold that You do not forsake me who am the companion of **Karma**. While You, the unique Succour were there with me I walked on my head with all ego. Oh Helper of the guilty soul! Oh my life's Principal! Oh Treasure to me in my need! I cannot endure even a whit this mighty net of a grievous body. *(6:39)*

6. நீத்தல் விண்ணப்பம்

வலைத்தலை மான்அன்ன நோக்கியர்
நோக்கின் வலையில் பட்டு
மிலைத்து அலைந்தேனை விடுதி கண்டாய்
வெள்மதியின் ஒற்றைக்
கலைத்தலையாய் கருணாகரனே
கயிலாயம் என்னும்
மலைத்தலைவா மலையாள் மணவாள
என் வாழ்முதலே (40)

முதலைச் செவ்வாய்ச்சியர் வேட்கை
வெந்நீரில் கடிப்ப மூழ்கி
விதலைச் செய்வேனை விடுதி கண்டாய்
விடுக்கு ஊன்மிடைந்த
சிதலைச்செய் காயம் பொறேன்
சிவனே முறையோ முறையோ
திதலைச்செய் பூண்முலை மங்கைபங்கா
என் சிவகதியே (41)

கதி அடியேற்கு உன்கழல் தந்
தருளவும் ஊன் கழியா
விதி அடியேனை விடுதிகண்டாய்
வெள்தலை முழையில்
பதிஉடை வாள்அரப் பார்த்து
இறைபைத்துச் சுருங்க அஞ்சி
மதிநெடு நீரில் குளித்து ஒளிக்கும்
சடை மன்னவனே (42)

6. Neeththal vinnappam

Oh my life's Principal! Behold that You do not forsake me who, entrapped in the net of glances of maidens whose glances resemble those of a timid fawn caught in a net, wander about being bewildered. Oh You Whose head is adorned with a day-old pale moon! Oh Ocean of mercy! Oh Çhief of the mountain called **Kailayam!** O Bride-groom of the mountain Maid! *(6:40)*

Oh Partner of the Dame with jewelled and speckled breasts! Behold that You do not forsake me who plunged in the hot waters of lust for the red-lipped maidens, am trembling on those crocodiles (maidens) biting me. I cannot endure this foul body ridden with flesh and disease. Is this just? Oh Civan! Is this just? Oh my goal of Bliss! *(6:41)*

Oh my goal of Bliss! Behold that You do not forsake me who on Your jewelled Feet bestowing graciously the goal on this servant, am fated not to shake off this flesh! Oh King with braided locks wherein the moon dives into the deep waters and hides in fear on seeing the shiny serpent hidden in the cave of the skull, spreading its hood a little and folding it up again. *(6:42)*

6. நீத்தல் விண்ணப்பம்

மன்னவனே ஒன்றும் ஆறு அறியாச்
சிறியேன் மகிழ்ச்சி
மின்னவனே விட்டிடுதி கண்டாய்
மிக்கவேத மெய்ந்நூல்
சொன்னவனே சொல்கழிந்தவனே
கழியாத் தொழும்பர்
முன்னவனே பின்னும் ஆனவனே
இம் முழுதையுமே (43)

முழுது அயில்வேல் கண்ணியர் என்னும்
மூரித்தழல் முழுகும்
விழுது அனையேனை விடுதிகண்டாய்
நின்வெறி மலர்த்தாள்
தொழுது செல்வானத் தொழும்பரில்
கூட்டிடு சோத்தம் பிரான்
பழுது செய்வேனை விடேல் உடையாய்
உன்னைப் பாடுவனே (44)

பாடிற்றிலேன் பணியேன் மணி
நீ ஒளித்தாய்க்குப் பச்சூன்
வீடிற்றிலேனை விடுதி கண்டாய்
வியந்து ஆங்கு அலறித்
தேடிற்றிலேன் சிவன் எவ்விடத்தான்
எவர் கண்டனர் என்று
ஓடிற்றிலேன் கிடந்து உள்உருகேன்
நின்று உழைத்தனனே (45)

6. Neeththal vinnappam

Oh King! Oh lightning-like One to this young one who does not know any path (to unite with You)! Oh You Who uttered the vast true vedic texts! Oh You Who are beyond the words of speech! Oh You Who stand first in front of the band of steadfast devotees! Oh You Who stand last of them too! Oh You Who are this universal Whole! *(6:43)*

Behold that You do not forsake butter-like me who am sinking in the fierce fire called the sharp dart-like eyed maidens. Please unite me with the galaxy of Your saints who, worshipping Your fragrant flowery Feet, go towards heaven. I am your vassal. Oh Lord ! Do not forsake me Who keeps on doing wrong. Let me sing Your praises for ever! Oh my Owner! *(6:44)*

Oh Gem! Behold that You do not forsake me who do not sing and bow, nor have left this flesh for Your sake Who have hid Yourself! Amazed thereat, and weeping therefor I do not search for You; I do not run about crying "Where is Civan? Has anyone seen Him?" Lying supine, I do not melt inwardly. Oh! I suffered sorely. *(6:45)*

6. நீத்தல் விண்ணப்பம்

உழை தரு நோக்கியர் கொங்கை
பலாப்பழத்து ஈயின் ஒப்பாய்
விழை தருவேனை விடுதி கண்டாய்
விடின் வேலை நஞ்சுஉண்
மழைதரு கண்டன் குணம் இலி
மானிடன் தேய்மதியன்
பழைதரு மாபரன் என்று என்று
அறைவன் பழிப்பினையே (46)

பழிப்புஇல் நின்பாதப் பழம் தொழும்பு
எய்தி விழப் பழித்து
விழித்திருந்தேனை விடுதி கண்டாய்
வெண்மணிப் பணிலம்
கொழித்து மந்தாரம் மந்தாகினி
நுந்தும் பந்தப் பெருமை
தழிச் சிறைநீரில் பிறைக்கலம்
சேர்தரு தாரவனே (47)

தாரகை போலும் தலைத்தலைமாலைத்
தழல் அரப்பூண்
வீர என்தன்னை விடுதிகண்டாய்
விடின் என்னை மிக்கார்
ஆர் அடியான் என்னின்
உத்தரகோச மங்கைக்கு அரசின்
சீர் அடியார் அடியான் என்று
நின்னைச் சிரிப்பிப்பனே (48)

6. Neeththal vinnappam

Behold that You do not forsake me who like the fly on the jack fruit keep craving for the breasts of women with fawn-like glances. If You do forsake me, I shall broad-cast slanders about You by saying that You are a dark-throated One Who ate poision of the sea! A mere humanbeing without worthy qualities! A Person with waning moon and an ancient Mendicant! *(6:46)*

Behold that You do not forsake me who sliding back even after gaining the privilege of the ancient service of your blameless Feet reviled slightingly of You, I am aghast at my impudence. Oh You with the wreath by the side of which a boat of a crescest moon drifts along on the imprisoned waters of the majestic **Mandhaahini** (Ganga in the braided locks) which stirs to shove pearls and conches and **Mandaara** *(Bauhinia purpurea)* flowers. *(6:47)*

Oh mighty Hero Who wears a string of skulls like a garland of stars and sports with fire and snakes! Behold that You do not forsake me! **If You do**, when greater exalted ones ask me, "Whose henchman are You?" I shall send them to laughter by replying that I am the glorious slave of the servants of the king of **Uththarakosamangai!** *(6:48)*

6. நீத்தல் விண்ணப்பம்

சிரிப்பிப்பன் சீறும் பிழைப்பைத்
தொழும்பையும் ஈசற்கு என்று
விரிப்பிப்பன் என்னை விடுதிகண்டாய்
விடின் வெம் கரியின்
உரிப் பிச்சன் தோல் உடைப் பிச்சன்
நஞ்சு ஊண்பிச்சன் ஊர்ச்சுடுகாட்டு
எரிப்பிச்சன் என்னையும் ஆளுடைப்
பிச்சன் என்று ஏசுவனே (49)

ஏசினும் யான் உன்னை ஏத்தினும்
என்பிழைக்கே குழைந்து
வேசறுவேனை விடுதி கண்டாய்
செம்பவள வெற்பின்
தேசு உடையாய் என்னை ஆளுடையாய்
சிற்றுயிர்க்கு இரங்கிக்
காய்சின ஆலம் உண்டாய்அமுது
உண்ணக் கடையவனே (50)

6. Neeththal vinnappam

Oh Lord! I shall hold You up to derisive laughter and say at length that this contemptible life and service of mine are dedicated to You! Behold that You do not forsake me! **If yo do I** shall traduce You by calling You,

"the Mad man Who wears the hide of the elephant!
the Mad man with skin for His garb!
the Mad man Who ate the poison as food!
the Mad man with the fire of the cremation ground!
the Mad man Who has chosen even me for His own!"
(6:49)

Whether I abuse You or praise You behold that You do not forsake me who laments here repenting for his sins. Oh resplendent One like a red coral hill! Oh You Who have made me Your own! Oh You Who ate the fiery poison out of compassion for the small creatures though Your right it is to feed on Ambrosia! *(6:50)*

22

Decad or Poem : 6

Neeththal Vinnappam - (Forsake me not plea)

Sub- title : Prapancha Vairaakkiyam (Renunciation of the World)

Abstract :

This poem is one of despair, despondency and disgust due to three kinds of misery. They are due to the uncontrollable wandering of his senses. They drift him to the worldly desires which tend to accumlate **karma**. Secondly his mind is after the charm of women and it leads him to be entangled in the net of their glances. He deplores that his mind is mad after sensual pleasures which ulttimately drives him to fall in the ocean of sorrow. He feels that it is due to his **Karma.** Thirdly he feels that he has forgotten the greatness of His grace by which He voluntarily appeared and not only showed His Feet but also made him His own. He therefore appeals that He be pleased to bestow His grace again as before so that he may be redeemed of his **Karma** and reach His Feet. (33).

He is very much worried that God has left him beind and disappeared along with His true devotees. He pleads and prays not to forsake him, despite all his drawbacks. He deeply feels in pathetic strain that he without understanding His grace was clinging to his five senses (6) and that he not only refused to have His grace but was bent upon even deserting Him (12). He sings that he is like one whose tongue is getting parched in the midst of a flood though he is in receipt of His flood of grace and unable to get out his misery (14). He prays, "Oh my wealth! Oh sole Refuge to my lonely heart! Oh Terror of those Who disparage Your praises! Behold that You

do not forsake me! Oh Grace which Your true devotees devour! Oh King of **Uththarakosamangai** girt with fair groves! Oh dark Mystery! Oh obvious Space! Oh You Who are of this world and are of the heavens!" (6:17). "Oh Lord Who drank the poison as sweet Ambrosia! Oh King of **Uththarakosa- mangai!** Oh Medicine to those Who are laid up by disease of birth! Abide in me, enslave me, sell me and mortgage me but behold that You do not forsake me, a guest who has sought You!" (6:18). He requests God that although he would not desert the desire for the charm of beautiful dames (2.3) He in His grace should not forsake him as he has fallen a prey for long to the gentle words of women like a moth which dives into the glistening flame.(5). He weeps that he had been wandering without anyone to console him not to fear (16) and that he is distressed and wearied like a creeper without any support (20). He complains that he has been trampled like little herbs where elephants dash against each other (21) and vexed as a worm in the midst of ants (25). So he requests Him Who is like honey, milk, sugar-cane, Ambrosia in his mind and Light of his soul and Who is melting his flesh and bones, not to forsake him (21). He prays, "Oh choicest Gem of heaven in Whose braided locks the pale cool creascent moon in the shape of a small boat is tossed on the torrential stream of waters of the vast **Ganga!** Behold that You do not forsake me as I, being parted from You, quake like a fainting fish when water is dried up"(26).

He is trembling as his senses quake him and is perplexed as he is swerved to the false path (28). He prays to Him not to forsake him as he is agitated by the fire of his five senses like curd set upon by the churn (30). Likewise he deeply deplores in a number of verses (24,28,30,32,36,38) about the havoc played by his five senses.

The saint is pained that his mind drifts him into the net of lust for women and pleads not to forsake him (27,38,40,41,). He repeats "Oh my owner! **Behold that You do not forsake me.** I am butter-like and am sinking in the violent fire of sharp dart-like eyed women. Please unite me with the band of Your devotees who worshipping Your flowery Feet go towards heaven. I am Your vassal. Oh Lord! **Do not forsake** me who keep on doing wrong. Let me sing of You for ever"(44).

Finally he is vexed and declares that if He does forsake him he would complain about Him to His devotees. "Behold that You do not forsake me who like the fly on the jack fruit keep craving for the breasts of women with fawn-like glances. If You forsake me I shall broad-cast slanders about You by saying that You are a dark-throated One Who ate poison of the sea! A mere human being without worthy qualities! A person with waning moon and an ancient Mendicant!" (46).

The spirit of the sub-title of the poem runs throrugh the entire poem. He offers himself even to be mortgaged and sold away (18) as pointed out to his mind that He has the authority to sell him away (5:34). This shows his complete and unconditional surrender to God. Having surrendered himself He pleads not to forsake him lest he should be ruined (23,44).

The singificant feature of this poem is to be seen in his fond rebuke of the Lord that he will slander Him to laughter in the midst of His devotees in case He does forsake him (48). The climax of his abuse lies when he enumerates the acts of madness of the Lord-Civan-that He is a lunatic in enslaving even him-the saint! (49).

Further he laments that he cannot endure his foul-smelling, flesh-ridden and disease-harbouring body and pleads whether it is just to leave him (41). He wails that he

cannot bear the miserable mighty net of his grievous body even a whit as it is the home of sorrow (39). He cries out in spite of his gaining admission to His shining Feet, and pines away dissipating his body (6/10). He is afraid that He may perhaps leave him in the lurch. Therefore he painfully appeals to God not to forsake him, pointing out his detachment to the worldly pleasures and even of his own body of flesh. This appeal perhaps befits the sub-title of this poem.

End of Thiruvaachakam Chapter - 2

THIRUVAACHAKAM

APPENDICES

Appendix I

1. Episode of Kannappan

There is a small town called **Kalaaththi** in Andhra Pradesh near the **Pulicat** hills. As per the legend one **Nagan** was a chieftain of the hilly tribe of hunts-men there. To him was born a son by the grace of God and he was named **Thinnan.** He was well trained in hunting and he used to wander in the dense jungle with his veteran huntsmen. One day a wild boar of gigantic size that had been caught in their nets escaped and made off with prodigious speed to the mountain side. **Thinnan** pursued it with two faithful attendants but it led them a weary chase. Being exhausted it fell down on the slope of a distant hill. **Thinnan** cut it with his sword. They were tempted to refresh themselves by roasting the boar. As there was no water they carried the carcass till they reached the sacred hill of **Kalaaththi.** There was an image of Civan (Civalingam with crude head) at the summit of the mountain. No sooner Thinnan saw the image than he embraced the stony image of Civan as a mother seeing her long--lost son, just then. He melted like wax before fire as the deity was all alone in the midst of wild beasts. He observed the image was wet with water and leaves strewn over. He was told that a priest used to bathe the Lingam with water and strew leaves and flowers chanting some words. **Thinnan** decided that he will also do the same kind of worship and offer the roasted flesh of the boar as food. So he rushed back, carried the roasted flesh in one hand as the other was already burdened with the hunting weapons, took a mouthful of water from the river for washing the idol, stuck some flowers and leaves on his hair and walked straight into the sanctum sanctorum. With his sandalled foot he brushed off the leaves and flowers already placed on the idol, washed with the water

stored in his mouth, shook down the flowers from his hair on the idol and offered the flesh as food. This was followed the next day too. The reguler priest was enraged by the desecration as it was happening daily. So he hid himself one day behind the idol to catch the culprit. God wished to reveal to the priest the unparalleled love of **Thinnan.** So when the latter came for his usual ritual he found one of the eyes of the idol streaming with blood.

He exclaimed, "Oh my Master! Who has wounded Thee? What sacrilegious hand evading my watchfulness has wrought You the evil?" Then seizing his weapons he proceeded to scour the neighbourhood to see if any one or wild animal could be detected as author of the mischief. Finding none he was perplexed, languished and threw himself on the ground in despair. He sought out in the jungle for some herbs of virtue and applied them but the wound bled all the more copiously. He could not bear the sight. He shuddered and became restless.

Suddenly a happy idea he had learnt struk him. "For a wounded eye the remedy is another eye applied," said he. Pausing not an instant he gouged out his right eye with the tip of his arrow and planted it on the damaged eye of the idol. At once the blood ceased to flow. At this his rapture knew no bounds. He sang and danced and poured forth uncouth expressions. But on looking at the idol once more, alas! he saw blood was oozing out from the other eye of the image of God. After a moment of bewildered sorrow he was filled with a spark of gladness as he had still one eye left, and the efficacy of the remedy had been tried already. So he raised himself up, put his sandalled foot close to the suffering eye of the image as a marker and proceeded to scoop out his remaining eye. But the terrifying but loving sacrifice of His devotee is

too much for God Civan to be consummated. From out of the image, Civan put forth His sacred Hand and grasped the hand of **Thinnan** who still was holding his arrow ready to accomplish his pious and devoted intention, and said **"Stay Kannappan! Stay Kannappan! Oh my loving son! Stay thine hand! Henceforth you shall rest in eternal Bliss!"**

In this episode the love of **Kannappan** (one who applies his eyes) for God is perhaps more than even the transcendent Mercy of God for His true devotees. as he virtually turned into a super-human physician for his divine patient. Such a kind of unique and tremendous devotion to God has never been heard of so far anywhere else in this world even in any legendary tale.

2. The Note of Rev. Pope

Rev.G.U. Pope (1900) in his note XI of Appendix to his English Translation of Thiruvaachakam says. "Caivism is the old prehistoric religion of South India essentially existing from pre-Aryan times and holds sway over the hearts of the Tamil people. But this great attempt to solve the problems of God, the soul, human nature, evil, suffering and the unseen world has never been fully expounded in English. Its text books (probably its sources) exist in Tamil only and in high Tamil verse which is often made of set purpose obscure and difficult. In a period quite antecedent to all historic data the native Dravidian religion was a kind of **Caivism**".

This religion Caivism (**Caivam** in Tamil) owes its name to God, **Civan** Whom it holds as supreme deity. There is a vast literature which kind of treasure is not found in any of the other languages of the world. They can be tabulated into two categories: 1.Devotional poems and 2. Metaphysical treatises of Caivism.

Caivism is but one of the two major cults of Hindu religion. The other major cult is called **Vaishnavism** in which the name of God is **Vishnu** (**Thirumaal** in Tamil). It is believed that the supreme deity of Vaishnavism appeared in this world in the human form of Sri. Rama and Sr.Krishna in different millenia to put down evil and safe-guard the devotees.

Appendix II THE Caiva Religious Literature

The Hindu religion has two main cults Caiva cult worshipping Civan as supreme (**Devotional**) deity and Vaishnava Cult worshipping Vishnu as supreme deity. The Caiva religíous literature are:

Title	Cantoes or Thirumurai	Number of Verses	Author	Probable age
Thevaaram	1 to 3	--	Thirugnana Sambanthar	7th century A.D.
Thevaaram	4 to 6	--	Thirunaavukarasar	7th century A.D.
Thevaaram	7	--	Sundaramurthy	8th century A.D.
Thiruvaachagam	8	649 stanzas	Maanicka-Vaachagar	775 to 807 A.D.
Thirukovaiyar	8	400 stanzas	Maanickavaachagar	775 to 807 A.D.
Thiru-Isaippa	9	9(poems)	Senthanar	10th to 11th century
Thirupallandu	9	28(decads)_	---	--
Thirumanthiram	10	3000 verses	Thirumoolar	--
Eleventh Thirumurai	11	Verses	Several other authors	5th to 10th century A.D.
Periapuraanam	12	Verses	Sekkizhaar	12th century A.D.
Thirup-pugazh	--	--	Arunagirinathar	15th century A.D.
Collection of verses	--	1452	Thaayamana swami	17th Century
Thiru-Arulpa	1 to 6 cantoes	6500	Ramalinga swami	1823 to 1874 A.D.

The Caiva Religious Literature : (Contd)

S.No.	Title	Cantoes or Compendium	Number of Verses	Author Metaphysical Treatises	Probable age
1	Thiruvunthiar	--	45	Thiruviyalur uyyavandha Devar	1147 A.D.
2.	Thirukallittrupadiaar	--	100	Thirukadavur uyyavandha Devar	1177 A.D.
3.	Civagnanabotham	--	12	Meikanda Devar	1250 A.D.
4	CignanaSiddhiar	--	429	Arulnandhi Civachariar	Early 13th Century A.D.
5	Irupa Irupathu	--	20	Arulnandhi Civachariar	
6	Unmai Vilakkam	--	53	Thiruvathigai Manavachagam Kadanthar	1250 A.D.
7	Civaprakasam	--	100	Umapathi Civachariar	1313 A.D.
8	Thiru-Arul-payan	--	100	Umapathi Civachariar	1313 A.D.
9	Vina-Venba	--	13	Umapathi Civachariar	1313 A.D.
10	Pottri-ppahrodai	--	96(lines)	Umapathi Civachariar	1313 A.D.
11	Kodi-Khavi	--	4	Umapathi Civachariar	1313 A.D.
12	Nenju-Vidu-Thoothu	--	130 (cuplets)	Umapathi Civachariar	1313 A.D.
13	Sankalpa-Niraa-karanam	--	9 (poems)	Umapathi Civachariar	1313 A.D.
14	Unmai-neri-Villakkam	--	6	Sirkazhi Thathuvanathar	
15	Thugallaru-botham	--	101	Sirkazhi Cittrambala Naadigal	
	Veera-Caiva Literature				
1	Sudha Saathagam	100	Kumara Devar		
	Samarasa Suddha Sanmargam				
	Thiru-Arulpa		6500	Ramalingaswami	1823 TO 1874 A.D

திருவாசகம்

பதிக அட்டவணை

வ. எண்	பதிக எண்	பதிகம்	அடிகள்	பக்கம்
1	2	3	4	5
01	35	அச்சப் பத்து	40	696
02	51	அச்சோப்பதிகம்	40	854
03	24	அடைக்கலப்பத்து	40	588
04	26	அதிசயப் பத்து	40	606
05	29	அருள் பத்து	40	636
06	41	அற்புதப்பத்து	40	756
07	17	அன்னைப் பத்து	40	504
08	25	ஆசைப் பத்து	40	696
09	50	ஆனந்த மாலை	28	846
10	34	உயிருண்ணிப் பத்து	40	686
11	44	எண்ணப் பதிகம்	24	786
12	31	கண்ட பத்து	40	654
13	02	கீர்த்தித் திருவகவல்	146	110
14	18	குயில் பத்து	40	514
15	40	குலாப் பத்து	40	746

வ. எண்	பதிக எண்	பதிகம்	அடிகள்	பக்கம்
1	2	3	4	5
16	33	குழைத்த பத்து	40	676
17	22	கோயில் திருப்பதிகம்	40	558
18	21	கோயில் மூத்த திருப்பதிகம்	40	548
19	01	சிவபுராணம்	95	96
20	23	செத்திலாப் பத்து	40	570
21	42	சென்னிப் பத்து	40	766
22	03	திரு அண்டப் பகுதி	182	130
23	08	திரு அம்மானை	120	368
24	14	திரு உந்தியார்	57	468
25	07	திருஎம்பாவை	80	344
26	38	திரு ஏசறவு	40	726
27	30	திருக்கழுக்குன்றப் பதிகம்	28	646
28	10	திருக்கோத்தும்பி	80	402
29	05	திருச்சதகம் 2. அறிவுறுத்தல்	80	200
30	05	திருச்சதகம் 6. அனுபோகசுத்தி	40	236

வ. எண்	பதிக எண்	பதிகம்	அடிகள்	பக்கம்
1	2	3	4	5
31	05	திருச்சதகம் 8, ஆனந்தத்து அழுந்தல்	90	256
32	05	திருச்சதகம் 10. ஆனந்தாதீதம்	104	276
33	05	திருச்சதகம் 9 ஆனந்த பரவசம்	96	266
34	05	திருச்சதகம் 4. ஆத்துமசுத்தி	40	218
35	05	திருச்சதகம் 7. காருணியத்து இரங்கல்	40	246
36	05	திருச்சதகம் 5. கைம்மாறு கொடுத்தல்	40	228
37	05	திருச்சதகம் 3. சுட்டறுத்தல்	40	208
38	05	திருச்சதகம் 1. மெய்யுணர்தல்	40	190
39	12	திருச்சாழல்	80	436
40	19	திருத் தசாங்கம்	40	524
41	11	திருத்தொள்ளேனம்	80	418
42	15	திருத்தோள் நோக்கம்	56	482
43	49	திருப்படை ஆட்சி	32	828
44	46	திருப்படை எழுச்சி	08	804
45	20	திருப்பள்ளி எழுச்சி	40	534

வ. எண்	பதிக எண்	பதிகம்	அடிகள்	பக்கம்
1	2	3	4	5
46	36	திருப்பாண்டிப் பதிகம்	40	706
47	39	திருப்புலம்பல்	12	738
48	13	திருப்பூவல்லி	76	452
49	09	திருப்பொற்சுண்ணம்	80	386
50	16	திருப்பொன்னூசல்	54	494
51	43	திரு வார்த்தை	40	776
52	47	திருவெண்பா	44	808
53	06	நீத்தல் விண்ணப்பம்	200	290
54	48	பண்டு ஆய நான்மறை	28	820
55	37	பிடித்த பத்து	40	716
56	32	பிரார்த்தனைப் பத்து	44	664
57	27	புணர்ச்சிப்பத்து	40	616
58	04	போற்றித் திரு அகவல்	225	154
59	45	யாத்திரைப் பத்து	40	794
60	28	வாழாப் பத்து	40	626